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ABSTRACT

This book takes a detailed look at current knowledge as basis for assessment policy; describes arts education assessment currently being developed or implemented; and proposes policy directions. The book is organized in 7 chapters: (1) "What Standards and Assessment Can Do for Arts Education" brings together statements advocating standards and assessments as a means of making the arts equal to other disciplines in the K-12 curriculum. (2) "The Assessment Needs of Dance, Music, Theater, and Visual Arts Education, and Community-based Arts Education Organizations" demonstrates how the general argument made in the preceding chapter applies to specific art disciplnes. (3) "Exemplary Assessment Programs" mentions programs such as the Ohio Partership, the Florida Institute for Art Education and its Comprehensive and Holistic Assessment Task, and an assessment in music based on Arts PROPEL. (4) "National and State Assessment Designs" discusses proposed assessment efforts. (5) "Cautions: The Magnitude of the Task Ahead" surveys the components of the educational system which must change to support the implementation of arts standards and assessments. (6) "What are We Going To Do about It?" presents an action agenda for groups and organizations concerned with arts education assessments. (7) "Summary: Present Knowledge, Future Policy" summarizes what is known about arts education assessment and outlines a policy for assessment. Appendices include the 1992 Symposium information, programs and related documents. (FB)

Measuring Up To The Challenge

by: Ruth Mitchell

SO 026 296

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MEASURING UP TO THE CHALLENGE

WHAT STANDARDS AND ASSESSMENTS CAN DO FOR ARTS EDUCATION

A Report, with Excerpts from Papers Presented at a Symposium on Arts Education Assessment Action Agenda: Student Performance and Learning Outcomes, Held by the American Council for the Arts in Atlanta, Georgia, September 18-20, 1992

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EDITED BY RUTH MITCHELL

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A Report, with Excerpts from Papers Presented at a Symposium

Arts Education Assessment Action Agenda: Student Performance and Learning Outcomes

Held by the American Council for the Arts
Atlanta, Georgia
September 18-20, 1992

Edited by Ruth Mitchell

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Foreword

One of the primary purposes of the American Council for the Arts (ACA) is to promote arts education nationally. It sees itself as a catalyst for the development of new ideas and an advocate for the full development of arts education in every school and for every child. A major ACA strategy for promoting arts education in the United States is to organize conferences and symposia. In 1987, a national conference at Interlochen, Michigan led to the publication of *Toward a New Era in Arts Education*. The next conference, held in June 1989 at Notre Dame University, was devoted to teacher training in arts education, with special attention to the interface between schools of education and schools of the arts in universities. This book, *Measuring Up to the Challenge*, reflects the results of a September 1992 conference, "Arts Education Assessment Action Agenda: Student Performance and Learning Outcomes," held in Atlanta, Georgia.

Too often, those of us who advocate arts education and assessment find ourselves preaching to the converted. We need to reach out and convince three disparate groups of the value

of arts education and the relevance of arts education assessment: first, the educational establishment, which is not as convinced as we are that the arts are essential to the education and cultural development of children; second, the community of artists who fear that assessment will lead to conformity, destroy the creative spark and overly systematize arts education; and third, parents, school boards and taxpayers, who face the costs of schooling, push for a vocation-oriented education and cannot see spending money on what seems a frill.

Then there's the word "play." We play baseball, we play bridge, we play golf or tennis—yet we also "play" a piano or a saxophone. We go to a play on Broadway or watch the play of water in a fountain or the play of light on autumn leaves. All work and no play makes Johnny, etc. We admonish our children: "Stop playing around and go to work!" But surely it will always take hard work to be a concert pianist or a fine actor. Arts are too often degraded by the semantic overtones of the word "play."—John Straus

There is no doubt that workable arts assessment will help convince these three groups to support arts education. Two sayings make the case: "If you can't test it, don't teach it"; and "What gets tested, gets taught; what isn't tested, isn't taught." Arts education assessment must be examined, researched and developed. Innovative mechanisms must be explored, and the time-honored techniques of portfolio and performance must take on new and vital roles.

ACA is dedicated to seeing that arts education assessment is not a roadblock to universal learning in the arts, but a

vehicle for extending the benefits of arts education to every child. This book surveys the field as it is now and points the way forward. It is a journey ACA is proud to take with those who love both the arts and our children.

John Straus
Chair, Arts Education Committee (1987-1993)
American Council for the Arts

Remarks by the President

The American Council for the Arts recognizes that the future of our country's cultural and artistic life rests with today's youth and with the quality of education they receive. The arts need to be an integral part of the educational system, and, in order for this to be achieved, the arts must be given high priority in the reform efforts currently underway throughout our nation's schools. Among the many reform initiatives is the common need to establish "standards" and "assessment" methodologies. One of the major goals of the symposium was to stimulate discussion among the participants about what is currently underway in arts education assessment and how this related to current initiatives in standards, curriculum and instruction as well as in the then early discussions about the national education goals.

Making the case for appropriate arts education assessments, identifying these assessments and the results of program evaluation can help to strengthen the importance of arts education in the eyes of stakeholders in both the public and private sectors. Armed with new tools for measuring outcomes

and tracking progress (or the lack thereof), advocates of arts education will be positioned to make the case for the use of scarce education dollars.

Experiencing the arts and learning a creative discipline will be even more important for the adult work force of the next century. The arts—where people reveal who and what they are, where role playing can become an instrument for comprehension—can be a primary tool our educators reach for in an effort to defuse today's racial tensions and promote cross-cultural understanding. This is becoming increasingly important as American society increases its own demographic diversity and seeks to be successful in the global economy. The arts can go to the heart of the fears which separate us and stir us all to change on the inside. Only an artist can touch our hearts, mind and souls, and educators must learn to tap that resource as they seek to ignite a passion for learning and understanding.

As this publication attests, arts education should be a critical component of the fundamental education of every American child. The development and adoption of relevant standards and assessment will be a critical factor in art education's ability to meet the requirements inherent in being part of the core curriculum. This volume does much to advance these important interests and does so in an eloquent and convincing manner.

The American Council for the Arts is indebted to the National Steering Committee and the presenters and participants who have contributed so significantly to shaping this publication and for their continued commitment to arts education in our nation's schools and communities. I also want to acknow-

ledge the important leadership role that Carol Sterling played in organizing the conference and ensuring that this publication was completed.

Luis R. Cancel
President & CEO

Preface

As arts educators seek to secure a place for the arts in mainstream educational policy, they are finding that possibly the most critical issue is how to deal with the pressures for assessment of student achievement in the arts. The American Council for the Arts symposium, "Arts Education Assessment Action Agenda: Student Performance and Learning Outcomes," held in Atlanta, Georgia in September 1992, brought together the diverse individuals and interests that comprise the arts education community for a dialogue about assessment, prompting forthright debate, discussion and analysis of a topic long neglected and, in some cases, systematically resisted.

This report demonstrates that those in arts education already have many of the answers to the crucial questions being posed in the national debate over educational reform in America. Now they have a responsibility to American children and to the future of education to provide convincing evidence that arts education is pivotal in achieving the goals of educational reform.

For this reason, the major themes of the symposium emphasized standards, curriculum and assessment. As the sympo-

sium report indicates, participants noted the importance of assessment, first and foremost, in serving the purposes of teaching and learning. They also described in detail the contribution of arts education to the overall goals of educational reform, especially as related to the development of standards and assessments. They referred frequently to the value of adding the arts to the nation's education goals and of developing an action agenda.

The national steering committee greatly facilitated the development and design of the symposium by identifying the presenters, the participants and the issues to be addressed. The committee's intention was that the events of the two-and-one-half day symposium would help clarify a vision of the future for the field.

Since the symposium, the field of arts education has taken great strides: national standards in the arts have been developed; the National Assessment for Educational Progress (NAEP) Arts Education Consensus Project and its transition into the next phase of development for the 1996 NAEP assessment of arts education have been completed; the arts have been added to the education goals in the Goals 2000: Educate America Act; a National Arts and Education Information Network has been established; and promising new initiatives have been undertaken with respect to curriculum, instruction and assessment on national, state and local levels. The field has also come together to collaborate and to celebrate the unique ways in which diverse arts groups—arts education professional associations, arts service organizations, arts presenting organizations and others with special interests in arts education—can strengthen the arts for the nation's young people.

Perhaps most noteworthy, this symposium, along with im-

portant work undertaken by colleagues in the field, is helping to define how the arts, and arts education, have contributed to meeting the challenges posed by national educational reform and by the rapidly and profoundly changing demands of the work force. If the nation is to preserve the hallmark attributes of the American character—innovation and creativity—American education must foster such attributes. If schools are to instill creativity and imagination in our children, they must include strong arts programs in their curricula and take greater advantage of the arts and cultural resources in the community. Arts education for the next century must also meet the challenges posed by new kinds of communication and technology that are profoundly changing the way Americans learn.

The symposium report addresses the major concerns raised about standards and assessment in arts education generally as well as in the specific fields of dance, music, theater and the visual arts. The presentations and excerpted papers also address the need first to develop and then to administer assessments that will reveal what students with strong arts education backgrounds have that students without do not.

In the discussions at this symposium, participants also came to realize that they have a responsibility for the development and cultivation of the creative minds and spirits that constitute this nation's most vital national resource—its children. Moreover, those in arts education have an important role in promoting, among public policy makers, awareness that arts education is a critical component of an enlightened social policy and, thus, of an enlightened society.

This report identifies some of the leading efforts to bring arts education into the national mainstream. It reveals the concerns for

quality in education and commitment to reform among dedicated professionals who care deeply about the future of America.

This publication is intended to inform and inspire those concerned with how the arts can serve as a force for strengthening education for the nation's children, and ACA is pleased to provide it. Of course, neither the symposium nor this report could have been accomplished without the tireless efforts of those involved. Our deepest appreciation is extended to the American Council for the Arts Board of Directors and especially its Arts Education Committee for its vision in encouraging a conference to address the somewhat uncharted waters of the assessment topic. Special thanks are extended to ACA board member Alexander Julian for serving as Honorary Chair of the symposium, and to Carol Fineberg—Consultant to The Alexander Julian Foundation for Aesthetic Understanding & Appreciation—for her contributions to the Steering Committee.

Special appreciation is extended to our generous funders for bringing the symposium to fruition: to The Coca Cola Foundation, for providing a leader grant as well as serving as a catalyst for significant additional funding and community support, and to American Express Company, AT&T, BellSouth, Delta Air Lines, International Business Machines, MCI Telecommunication Company, NationsBank of Georgia, The Portman Companies, The Winter Construction Company and an anonymous donor.

Appreciation is also extended to the Getty Center for Education in the Arts, an operating program of the J. Paul Getty Trust, for support of the symposium and for major funding for this publication; to the Scurlock Foundation; and to the National Endowment for the Arts, for partial funding for the symposium.

Various professionals at ACA handled the logistics and myriad of details connected with the symposium, which could not have happened without their sound judgment, patience and good humor. Applause to student interns Karen Kelly and Joan Weber and the ever-cheerful and kind Lissa Rosenthal. A standing ovation for our indefatigable and gracious administrator, Cathy Zambetti. And a special tip of the hat to John Straus, who steered the ACA Arts Education Committee from 1987 to 1993 with passion and commitment to the artistic rights of the young people of our nation.

Carol Sterling
Director of Arts Education and Symposium Coordinator

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List of Abbreviations

ACA	American Council for the Arts
CCSSO	Council of Chief State School Officers
CHAT	Comprehensive Holistic Assessment Task
NAEP	National Assessment of Educational Progress
NAGB	National Assessment Governing Board
NCATE	National Council for Accreditation of Teacher Education
NCSAEC	National Council of State Arts Education Consultants
NCTM	National Council of Teachers of Mathematics
NEA	National Endowment for the Arts
PACE	Performance Assessment Collaboratives for Education
SCASS	State Collaboratives on Assessment and Student Standards
TAAP	Towards Arts Assessment Project

Introduction

Arts education in the United States is at a watershed. It has been severely depressed by budget cuts and curriculum changes. However, a recent spate of activity, culminating in national standards for arts education and a prospective national assessment, has given arts educators hope that the arts may soon be where they belong—in every child's education.

Today's arts educators realize that if the arts are to attain parity with other subjects in the education of all American children, assessment is essential. In education, assessment motivates attention. And attention leads to increased resources in the form of funding, teachers, materials and time in the curriculum.

This book, *Measuring Up to the Challenge*, addresses the assessment of arts education in the United States in the 1990s and beyond. It reports on the symposium "Arts Education Assessment Action Agenda: Student Performance and Learning Outcomes," held in Atlanta, Georgia in September 1992 and

sponsored by the American Council for the Arts (ACA).

The symposium received commissioned papers from, and heard presentations by, leading professionals in arts education assessment in the United States. The discussions in the following chapters take the reader to the heart of the intellectual, political and social issues being discussed nationally. Thus, as a report of the symposium, this book should be the primary resource for anyone who wants to know how the arts are responding to the national demand for standards and assessment in education.

Context of the Symposium

Ironically, the hope now shared by arts educators arose from near despair. In spring 1990, the National Governors Association and the White House promulgated national goals for education. However, goal number 3, the academic heart, omitted the arts. It read: "By the year 2000, American students will leave grades four, eight, and twelve having demonstrated competency in challenging subject matter in English, mathematics, history, geography, and science." No arts.

Accustomed to fighting for arts in the curriculum, the arts education community launched a strategy to make the arts equal to the other five subjects as part of the national goals for education. Arts education advocates knew they needed to galvanize their communities and involve as wide a group of partners from business, industry and government as they could reach. They ran a well-organized letter-writing campaign to reach these prospective partners. Within a year, no fewer than three major national conferences had been held—on

assessment, research and partnership. The Kennedy Center for the Performing Arts, in cooperation with the J. Paul Getty Trust, formed the Arts Education Partnership Working Group to recommend action on behalf of arts education to the U.S. Secretary of Education.

As a result of these events and a great deal of strenuous advocacy by directors of arts education organizations, the arts became part of the national standard-setting process. Coordinated by staff of the Office of Educational Research and Improvement (OERI) of the U.S. Department of Education, as are the parallel standard-setting processes in geography, history, civics, science and foreign languages, the national arts standards were completed in March, 1994, funded by the U.S. Department of Education, the National Endowment for the Humanities (NEH) and the National Endowment for the Arts (NEA). The arts standard-setting process was coordinated by the Music Educators National Conference (MENC) at the head of a consortium of arts education associations: the National Art Education Association (NAEA), the National Dance Association (NDA), the American Alliance for Theatre Education (AATE) and the Educational Theater Association (ETA).

In the same period, the National Assessment Governing Board (NAGB), which oversees the National Assessment of Educational Progress (NAEP), agreed to begin the process of organizing a 1996 NAEP assessment of the arts.

Among the hopeful signs: President Clinton signed into law on March 31, 1994 a bill entitled "Goals 2000: Educate America Act," wherein both the arts and foreign languages were added to goal number 3.

DESIGN AND PURPOSES OF THE SYMPOSIUM

Recognizing that assessment of the arts is central to their inclusion in the curriculum for all students, ACA decided to address the issue by holding a symposium to inform its constituencies and the arts education community about the need for assessment and the means available for it. The symposium, it was hoped, would result in an action plan for ACA and for the arts education field as a whole. This goal was accomplished through plenary sessions with speakers and through smaller working groups.

The weekend was not entirely a dour concentration on earnest and serious matters: the symposium was designed to celebrate the arts as well as to discuss their welfare in the schools. Archie of the Grey Seal Puppets appeared to kick off the proceedings, which were enriched by presentations by Joanna Featherstone, actress and storyteller, and Benny Andrews, who showed slides of his paintings. The spontaneous singing of Francie Alexander, deputy assistant secretary of the U.S. Department of Education, and Ellen Harris, associate provost of the Massachusetts Institute of Technology, further enlivened the gathering.

The book's purpose is not only to report an important conference but also to provide an answer to the question: "Where is arts education assessment now?" The answer is not simple. Different people see the issue from different perspectives. This book has many voices, and, since the papers have been quoted directly, the styles of presenters vary. Readers who desire an immediate understanding of the status of arts as-

Carol Sterling: Kids learn lots of different things when they study the arts—how to be good thinkers, how to solve different kinds of problems, and how to make their own choices and be confident of their choices. Studying the arts makes learning exciting—it really gets the adrenalin going.

Archie the janitor (puppet): You know, I want my kids to stay excited about learning. You've really given me something to think about. Maybe the arts are important.

Carol Sterling: More and more people think that way. Last March a Louis Harris public opinion poll showed that 91 percent of Americans support arts in the schools and that 76 percent believe arts courses should be part of the regular school curriculum and be paid for out of the school budget. What do you think about that, Archie?

Archie (amazed): That's a lot of Americans!

Carol Sterling: We need more people like you to help us. You see, that's why we've brought all of these folks together—people from arts, education, business, foundations, government and the community. We're all here to accomplish one thing.

Archie: What's that?

Carol Sterling: To strengthen support for arts in schools across America.

sessment today may prefer to read chapter 7—the summary—first, and then select appropriate papers and reports according to their interests.

Content and Structure of This Book

Selection of Material

The chapters are organized by the issues connected with standards and assessment in arts education rather than by the order in which the issues were addressed at the symposium. In chapter 1, for example, remarks made on the second day of the conference precede remarks made on the first day. To present a coherent discussion, these passages are juxtaposed with extracts from papers and from the working groups' reports. In some cases, excerpts from the same paper appear in two chapters, because the author addressed more than one topic. The book does not describe each session, nor does it include complete papers. Instead, it consists mostly of excerpts from the words of symposium participants, either as the presenters wrote them in prepared papers or as they were recorded on audiotape and transcribed. Sizable extracts from the participants' papers and presentations are indented and appear in a typeface different from the editor's words, such as this Introduction and chapter 7, which are shown in the primary format and typeface of the book.

Summary of Chapters

CHAPTER 1. WHAT STANDARDS AND ASSESSMENT CAN DO FOR ARTS EDUCATION

Chapter 1 brings together statements advocating standards and assessments as a means of making the arts equal to other disciplines in the K-12 curriculum.

CHAPTER 2. THE ASSESSMENT NEEDS OF DANCE, MUSIC, THEATER AND VISUAL ARTS EDUCATION AND COMMUNITY-BASED ARTS EDUCATION ORGANIZATIONS

Chapter 2 shows how the general argument made in the preceding chapter applies to specific arts disciplines.

CHAPTER 3. EXEMPLARY ASSESSMENT PROGRAMS

Chapter 3 mentions some exemplary programs which appeared and reappeared in the working groups' reports and describes such promising assessment programs as the Ohio Partnership, the Florida Institute for Art Education and its Comprehensive Holistic Assessment Task, and an assessment in music based on Arts PROPEL.

CHAPTER 4. NATIONAL AND STATE ASSESSMENT DESIGNS

Chapter 4 discusses the proposed NAEP arts education assessment in 1996 along with state efforts.

CHAPTER 5. CAUTIONS: THE MAGNITUDE OF THE TASK AHEAD

Chapter 5 begins with a case made against assessment as a reform technique. It also surveys the components of the educational system that must change to support the implementation of arts standards and assessments and includes sobering cautions about the magnitude of the task. The reports of the working groups identify other considerations that must guide implementation of arts education assessments.

CHAPTER 6. WHAT ARE WE GOING TO DO ABOUT IT?

This brief chapter displays an action agenda for groups and organizations concerned about arts education assessments. It also notes some developments since the symposium.

CHAPTER 7. SUMMARY: PRESENT KNOWLEDGE, FUTURE POLICY

Chapter 7 summarizes what is known about arts education assessment, presents examples of assessments and outlines a policy for assessment, including what and who should be assessed, and how that should be done. It concludes with a list of policies necessary for a fully functioning system of assessments to benefit arts education for all children.

APPENDICES

The appendices include: A) information about the symposium and the participants; B) the symposium program; C) a list of the authors and titles of prepared papers; D) the topics and questions discussed by the working groups, with excerpts from the participants' discussions; E) a networking questionnaire; F) a full listing of participants.

1

What Standards and Assessment Can Do for Arts Education

An obvious question must be answered: Why assessment? Why do we think that assessment will do for the arts what years of advocacy and persuasion have not done?

The answer is based in the sad history of the arts in the decades before 1992 and in the educational context, which has now changed beyond anything previously seen in American education.

The first wave of reform in the 1980s hit the arts hard. As A. Graham Down, president of the Council for Basic Education, notes in his paper for the symposium, the arts are "mentioned only in passing in *A Nation at Risk*," the 1983 manifesto for educational reform. That document includes the famous phrase "a

rising tide of mediocrity" to describe the dismal situation in schools. The strategy adopted in this first wave of reform was to tighten the screws in the existing system. Graduation requirements were stiffened, and admissions criteria for selective universities required more units of English, mathematics and science; "accountability" was the club that legislators brandished over educators' heads. As a result of these developments, electives disappeared. The arts became marginalized at the high-school level and neglected at the elementary and middle-school levels, as teachers and administrators focused on raising scores on multiple-choice, norm-referenced tests of "basic skills."

A second wave of reform in the late 1980s held out more hope for the arts. This reform manifested itself most clearly in a widespread distrust of testing, based on a revised view of the psychology underlying education. Behaviorism, which had reigned for most of this century, taught that learning took place when students were allowed access to discrete skills and tiny bits of information; they gradually worked their way up to ideas. Quite otherwise, said the cognitive psychologists of the 1980s. The human mind always contains ideas, and new information has to be assimilated into those ideas, while simultaneously changing them. Children can think long before they acquire the skills

For the first time, teachers will have a clear idea of what their students should know and be able to do in the arts, and assessments will be tailored to those understandings. Students will find learning the arts a powerful experience that engages them at a deeper level, both more demanding and more rewarding at the same time.—Francie Alexander

taught in schools. They continually construct and reconstruct meaning. It follows from this theory that the passive selection of "correct" answers cannot adequately report on the students' construction of meaning.

Analogies were made between performance in the arts and performance in other subjects: you judge a person's ability to play the piano by listening to a performance, not by asking that person to fill in the correct bubbles on a test; similarly, you should judge writing ability by reading some writing, mathematical problem-solving ability by looking at solutions to problems, and scientific understanding by observing how a student sets up an experiment. Assessments that ask for these direct demonstrations of skill and knowledge are variously called "authentic," "alternative," "performance-based" and "performance" assessments.

Assessment tools will help convince unbelievers that the arts are critical to a general education.
—Carol Sterling

It will not have escaped notice that the idea of "performance" came from the arts. Another term, "portfolio," was also adapted from the arts for other subjects. By the end of the 1980s, educators were using portfolios in writing, mathematics, science and primary education.

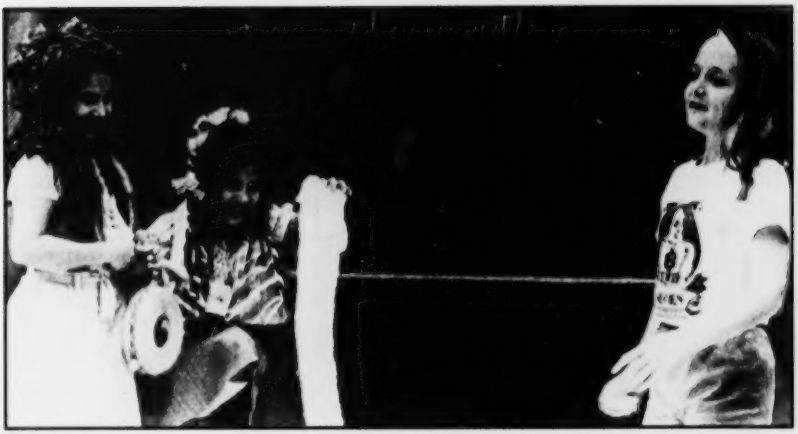
At the same time that artistic methods were being adapted for assessment across the curriculum, some hopeful developments were taking place within arts education itself. In the early 1980s, the Getty Center for Education in the Arts embraced discipline-based arts education for the visual arts and trained teachers to offer a comprehensive education in the visual arts, including art production, history, aesthetics and criti-

cism. In addition, Howard Gardner's theory of multiple intelligences seemed to offer support for the legitimacy of the claim that the arts are as important as other academic disciplines. In *Frames of Mind*, Gardner postulates seven kinds of intelligence, including three kinds associated with the arts—musical intelligence, spatial intelligence and bodily-kinesthetic intelligence (the dancer's and actor's ability to use the body).[1]

The position that "You can't test what I teach" is simply not defensible in today's educational climate.
—Paul Lehman

Extending his research into practice, Gardner was a prime mover in the development of Arts PROPEL, a five-year collaboration with the Pittsburgh public schools for assessment of the arts. Pittsburgh's arts and writing teachers, along with researchers from the Harvard Graduate School of Education and the Educational Testing Service, with additional funding from the Rockefeller Foundation's Collaboratives for Humanities and Arts Teaching (CHART), worked together on portfolio assessment in music, drawing, photography, dancing, acting and creative writing. The effect on the teaching of the arts was so impressive that when *Newsweek*, in its December 2, 1991 issue, profiled the 10 best educational ideas in the world, the only U.S. citation was for the arts—Arts PROPEL.

Despite these theoretical and conceptual advances, at the end of the 1980s arts education was struggling desperately against budget cuts. Citing data from the University of Illinois National Arts Education Research Center, Kathryn Martin, dean of the College of Fine and Applied Arts at the University of Illinois, told the symposium that the time spent on music edu-



cation in the classroom dropped 34 percent between 1962 and 1987, with a corresponding 15 percent drop in the visual arts. "During the same period," she said, "classroom teacher involvement in music education declined 30 percent, with a slightly lower percentage drop in the visual arts. These data suggest that both specialists and classroom teachers are not spending as much time as they used to on either of these subjects."

National standards can be successful only if they are married to national assessments.
—A. Graham Down

The unkindest cut of all was the omission of the arts from goal number 3 of the national education goals set out by the National Governors Association and the White House in

1990. (Goal number 3 specified that American students should demonstrate competency in English, mathematics, history, geography and science as they leave grades 4, 8 and 12.) That omission focused the arts education community as nothing had previously. Arts associations and centers and the National Endowment for the Arts united forces behind the adoption of national standards for the teaching of the arts and a proposed 1996 National Assessment of Educational Progress (NAEP).

Beyond the prospect of an eventual national assessment, assessing arts education is an important strategy because it involves the state level of education. To be considered equal to other disciplines, the arts must be assessed, and they are assessed in statewide accountability programs with greater consequences than at any other level. If a state includes the arts in its testing program, districts and schools will not only test the arts but also make sure they are taught well so as not to disgrace the district in state comparisons. This strategy, which has certainly worked for mathematics, English and science, is based on the principle that what gets tested gets taught, and what does not get tested can be omitted if there is no time or money for it. Arts educators want to lock standards and assessment into place so that budget cutters cannot chop the arts out of the curriculum.

NATIONAL STANDARDS FOR THE ARTS

One cannot judge progress toward a goal until one knows what the goals are. Hence, standard setting must precede assessment. The symposium considered the arguments for the Herculean task of setting standards. A. Graham Down, president of the Council for Basic Education, reminded the audience

of what a dramatic development the idea of standards for American education represents:

> As little as 10 years ago, the idea would have been unthinkable. Even five years ago, the idea would have been suspect. . . . However, one must give credit where credit is due. Due to the eloquence of Michael Greene in the context of the Grammy awards on TV and to the increasing sense of outrage among arts educators generally, the arts are once more in the forefront of the national arena, although they will still have to fight for a place among the essentials of education.
>
> Are standards in the arts desirable? In my view, most assuredly. By espousing the same concern for the kind of standards that inform every other discipline of the basic curriculum, the arts field strengthens its legitimacy and reinforces its academic importance. And, above all, the dysfunctional dichotomy between performance and analysis is further eroded.

In support of Down's point that standards represent a sea change in arts education, we should note that neither national standards nor assessment were mentioned among the 13 concepts for strengthening arts education in schools, cited in a 1988 Interlochen Symposium (and reported in the ACA publication *Toward a New Era in Arts Education*).

Francie Alexander was responsible for coordinating and overseeing the development of national standards in her job at the Office of Educational Research and Improvement (OERI) in the Department of Education. In the following extended quotation from her presentation to the symposium, she links standards in the arts directly to the national reform agenda.

The challenge for educators is to make the arts a prominent feature of a new educational reform agenda, which would be based on four broad directives:

To create a standard-based system that would replace the traditional system that maintained minimum proficiency standards and kept the arts out of the classroom. The National Council of Teachers of Mathematics has created a new model for establishing and teaching standards in the American educational system. This model differs from previous strategies because it takes into consideration policy makers, the business community and classroom teachers. Instead of teaching arithmetic in a traditional fashion, the model encourages students to engage in open-ended investigations and problems. The 30 percent of American classrooms that have embraced these standards have reported an improvement in the teaching of mathematics.

To establish a national system of assessments that would replace conventional standardized tests. This new approach would evaluate the child's performance in relation to the national standards, replacing the older method of testing that used multiple-choice to compare students with one another and with established norms. A new National Assessment of Educational Progress would also include the arts. With the support of the National Endowment for the Arts, such an assessment will occur in 1996.

To institute new assessment technologies without narrowing the curriculum. Traditional views about education and the evaluation of educational progress need to be challenged. To avoid the narrowing of the

curriculum that has been a common problem in educational reform, educators must use more open-ended investigations, performances and portfolios. If the business and college communities used portfolios to evaluate a student's ability to reason and solve problems, there would be a visible place for the arts, mathematics and literature in the curriculum.

To implement systemic change through new methods of assessment. Unless other important changes occur, however, educational reform will not be sustained. Standards for teaching, as well as innovative and exciting teaching materials that integrate technologies with texts, need to be devised for the classroom. Educators must move away from an overreliance on book learning and encourage students to get out into the community more. Arts educators have been the vanguard in this process.

In her paper for the conference, Alexander declares that "world class standards for all students in the arts will have important consequences at every level in education, especially in the schools and classrooms. Standards can provide the catalyst for improving teaching and learning in the arts, and assessment will allow all students to demonstrate what they have learned."

Assessing Growth and Achievement

Statewide and even nationwide assessments are levers to gain the arts a permanent place in the curriculum. In these assessments, student progress is measured against standards. Ideally, those standards will be the consensus standards envisioned by Alexander, but standards, whether implicit or ex-

plicit, are always present in assessments.

However, public and official assessments cannot take account of an important dimension of learning—that of personal growth. For example, one student at the beginning of an art course may have no idea of how to look at a painting and may never have seen a work of fine art, whereas her classmates may have been taken to exhibitions and galleries by their parents almost from birth. The standards for the grade level require that students be able to compare and contrast periods and styles of painting and move easily among a wide range of references to painters and sculptors. Our student, under the guidance of a sensitive teacher, begins to understand what it is all about. However, in the time available she cannot attain the sophistication expected by the standards. Her portfolio at the end of the course shows that she has moved dramatically from her initial ignorance, but she still cannot call upon the wide range of references that the standards embody. Her personal growth gratifies the student and the teacher, although the teacher knows that her portfolio will be judged inadequate in the statewide arts education assessment. The teacher compensates her by awarding a special grade with an annotation on the student's report card.

Portfolios allow students to display their growth conspicuously, so that teachers, parents and the students themselves can see it. Although the political and social purposes of arts education are served by the formal assessment, the greater purpose of learning about the arts is served by observing growth and progress toward personal goals.

The following excerpt from an essay on standards and assessment by Joan Boykoff Baron and Dennie Palmer Wolf, both

from the Harvard Graduate School of Education's Project PACE (Performance Assessment Collaboratives for Education), displays a deep sensitivity to these two functions of assessment.

Setting Standards: An Opportunity to Rethink Arts Education

Not much more than a year separates the announcement of President Bush's "America 2000" in April 1991 and the report to Congress from the National Council on Education Testing and Standards, which concludes that a national testing system, increasingly based on performances and portfolios, is both "desirable and feasible." Even more recently, the Department of Education organized a committee to begin setting standards in the arts, and the National Assessment for Educational Progress is once again considering the possibility of monitoring student achievement in the arts.

This sudden attention to standards and to new modes of assessment is, in fact, less a considered conclusion than a double wager. First, it is a gamble that, if linked with standards, rigorous national assessment can galvanize American public education. Second, it is a bet that the effect will be fair, constructive and even wise. Both as rhetoric and as social policy, it has generated widespread debate and outright dissent about both the immediate and the longer term consequences of education's becoming an increasingly federal and centralized enterprise. Some foresee excellence whereas others imagine rigid homogenization. Rightly, many sense more than a whiff of "quick fix" and insist that it is frankly dangerous and harsh to set standards and establish consequences without a corresponding national plan to help teachers translate these

demands or to help students meet them.

In the heat and light of this debate about the federal role in education, educators cannot afford to be seduced by the promise of a new—and in some sense unknown—technology. Educators cannot hope that standards and new forms of assessment will fix what poverty and the neglect of education have spawned. They would be deeply wrong not to ask such fundamental and first-order questions as: "Under what conditions could standards and assessment generate and guide school reform?"

For arts educators, particularly, at least three questions need to be asked.

First, how can arts educators take the opportunity of standard setting to rethink the place of the arts in education?

Second, how can the best of traditional arts practices—whether open rehearsals, critiques or portfolios—provide concrete and compelling examples of how assessment can inform, not simply measure, learning?

And third, even as assessment becomes a matter of public accountability involving common products and explicit approaches to scoring and reporting, how can arts educators stay alive to the new questions assessment may pose about the very nature of artistic learning?

The usual purpose of standards is to create clear, demanding goals for all students, teachers and schools. Thus, to set standards, arts educators could proceed by

dividing the territory into neat quadrants, one for each of the four major art forms—visual arts, music, dance and drama—and then dividing each of those quarters into four again: a slice for production, one for history, one for aesthetics and one for criticism. They could then take the remaining bits and claim them for the familiar declarative knowledge of each field: the elements and principles of design; standard music notation; movement vocabulary; Shakespeare, Ibsen and Fugard.

But what if a standard was thought of, not in the usual sense of a prescription, but in its alternative meaning as a flag carried into battle or raised to claim new territory? In other words, what if the process of standard setting was used courageously—as a way of creating a bold place for the arts in education? Consider a few examples:

The arts, along with the social sciences, offer a chance to work back from what teachers sometimes call "song and dance multiculturalism" to a much more substantial cultural pluralism. What if arts educators dared to talk, not about the safe and sealed histories of their separate disciplines, but about forming students and teachers who could take part in an evolving cultural conversation? Suppose the examples attached to the standards sounded like this:

> *Maybe you'll laugh, but this duet is about history. The opening and the end parts are about how we all live inside it. The middle, well, it's about the possibility of escape. For those images, I want to look at old films of ballroom dancing. Sure, waltzes, but mambos, too. They are everyone's dreams of grace, a perfect partner, and step, step, glide, turn—no hitches.*
> *—Young choreographer*

Arts educators want students who can read works both in the sense of questioning and of entering into the imaginative life of a waltz, a blues song or a scene from *Master Harold and the Boys*. They want them to catch references, jokes, imitations, allusions—and not just those of one culture. They want them to know that Faith Ringgold's quilts draw upon a long tradition of African textile design. They want them to understand that the America of the 1940s not only gave birth to Davis, Dove and Avery, but supported Breardon and the street slang, zoot suits and low-riding cars of Latino *pachuco* culture, too. They also want students to enjoy the vigorous conversation between "high" and "low"—so that, like the young choreographer just quoted, they will smile when Twyla Tharp steals popular dances and a crooner's music for her "Nine Sinatra Dances," and they will understand the invention, the humor and the poignancy of these compositions as comments on the romantic *pas de deux* of the classical dance tradition.

At the same time, any standards have to encourage teachers to think actively in this same vein:

> *I can't teach* The Adventures of Huckleberry Finn *by itself to my students. On account of Jim crouching and stuttering. But what am I going to do, not have them read a book that raises all the questions about race they are going to confront during their lives? No. I make them read* The Autobiography of Frederick Douglass *at the same time, all of them. Black and white, they have to read about one black man, and hear from another.*
> *—High-school English teacher*

The standards also have to be encompassing; they have to claim a full constituency. Literature classes, shop, sewing and technology courses are about the arts. They all could teach an alertness to physical structures, the sensual qualities of materials and the elegance of well-designed forms. Just as certain things come from being egg tempera, or quilted, there is a rosy glow to cherry wood and a gleam to silk. A chair, a computer console or a fork is a gift. Shop teachers will tell you they set standards, often as simple and as demanding as, "Can it go out the door like that?" Their students think in the taut equations of form and content, just as surely as painters and dancers do:

> *I was working on a set of cast metal bowls. I was in love with the idea of giving them angled sides, sort of like cut stones. Then I was mixing eggs for dinner and the fork was just skimming over the sides of this old pottery bowl and I realized that there are reasons for weight and round sides.*
> *—Metal shop student*

So, too, must the standards move into the world. They have to insist that classrooms move beyond color reproductions, recordings and videotapes. Every community has artists, exhibitions and performances. Just as the mathematicians are arguing that students must encounter the noisy demands of real-world problem solving, arts students have to interview heritage artists, review concerts, see a dance rehearsal.

> *In Giacometti's* Walking Man, *if you notice, the back foot appears to be stuck in something. And he's leaning forward, he's trying to get away but something is holding*

him back. I think the fact that Giacometti didn't put in any features in the face could mean anybody who is trying to get away from something, trying to advance forward in life. But something's holding them back.
—Student's journal entry from a visit to a museum

The costs of ignoring this outward turning in the standards will be substantial. Many, if not most, American students leave school without having encountered the demands of sustained creation or performance, without having examined the choices and values raised by art and without having encountered works that might engender respect for the history and diversity of cultures. The culture is one in which literacy is thought of as a matter of decoding and information gathering, not as appreciation or inquiry. Audiences for the visual and performing arts are shrinking. The recent and difficult fights over censorship and the First Amendment rights of artists illustrate how Americans barely understand the difference between literal meaning and imaginative work.

As a representative of higher education and of a school of science and technology, I have found a high correlation between arts education and success in science and technology at the Massachusetts Institute of Technology (MIT). This correlation is evident in admissions and among students who are already at MIT. When we develop assessment programs, we cannot ignore the fact that the arts are important to the education of Americans—not simply to guarantee the development of professional artists, but for the development of thinking, imagination, discipline and community.
—Ellen Harris

Finally, the language of the standards must link the

arts to the rest of education, not isolate them. The point is that reading a painting is not just like reading a text. It is not to ensure that art courses will raise reading scores. No, the point is to establish genuinely powerful and viable connections: craft, or the sustained attention to pursuing a well-made solution; or collaboration, such as occurs in any ensemble work; or self-assessment of the kind that students exercise when they compile a portfolio or watch a videotape of their own rehearsals. These connections could serve as the theme in a theme and variation. They are fundamental but differently realized in the arts of mathematics, science, history and foreign languages. If the arts were to propose them and agree to instantiate them in serious ways, the process of standard setting could serve to argue for the integral, rather than peripheral, place of artistic work.

Enlarging the Role of Arts Assessments

Diana Turner-Forte, education director of the Greater Columbus Arts Council, supports Baron and Wolf's case for a larger role for arts assessment in a multicultural society.

> Maybe assessment has very little to do with being a yardstick for measuring varying levels of success in arts education. Maybe what is really at stake is the need for a critical examination of schools in a broader context, where leaders view society as a whole, where education is an essential part of that evaluation, and where values are the substance that binds everything together.
>
> Exploring and promoting the values and principles on which our society and culture are based should be the ultimate goals of assessment and should shape our view of

how assessment affects children, the bearers of future generations. These values and principles are the hallmarks of where we have been and where we need to go, and are broad and flexible enough to encompass all the communities of our growing global consciousness. . . .

It is in combining numerous assessment tools and testing methods that a consensus on how best to assess all children will arise. Methods for assessing students should be as diverse as the students who enter schools. When students are invited to analyze, to inquire and to amend information, they have attained some of the tools for sharing their futures in an ever-changing world.

THE CASE FOR ASSESSMENT IN ARTS EDUCATION

At the ACA-sponsored symposium in Atlanta, participants gathered in small group workshops to address questions about the need and rationale for assessment in arts education. All of the groups came up with similar findings, as typified by this report from one group:

To whom is assessment important?

Assessment is important to students, teachers, parents, school boards, administrators, professional organizations, curriculum developers, taxpayers, funders, and politicians.

Why is it important?

Assessment is important for evaluation; to legitimize arts education; to improve instruction and curriculum; to

assist policymakers; to encourage accountability in using and allocating resources; to evaluate programs; and to evaluate student progress.

Assessment is important for curriculum development: to force the field to clarify objectives and goals, to identify models, and to highlight past failures and deficiencies.

Assessment is important for instruction: to enhance student learning, to energize and motivate students, to help students develop internal standards and be self-critical, to help students understand that revision advances quality, to make intangible assessment processes tangible, to provide a guide for replicating standards, and to improve teacher training.

How does assessment already play a role in the artistic process?

Assessment is embedded in most art forms, as exemplified by the audition.

Assessment is important to students because it provides an effective means of self-assessment and goal-setting.

Assessment is embedded in the choices made by artists and helps the artist develop.

Workshop participants believed almost universally that arts assessments would "raise the arts to a status equal to that of other subjects"; more than one said that having assessments would save the jobs of arts teachers.

To sum up, the argument for the development of standards

and concomitant assessments is based primarily on political, educational and artistic grounds. A powerful case was made for standards as a means of enlarging the scope of the arts in the education of all children. Educators know that, to the committed student, assessment of personal progress is more important than any public assessment.

A vision of arts education with standards and assessments in place is clearly articulated in the paper by Baron and Wolf, who note the following:

> At the center of this standard-setting activity has to be a consensus about what is valued. And so there will be heated conversations among teachers and artists and critics, who represent different opinions and different priorities, each trying to marshal support for the inclusion of a favored belief system. Over successive iterations, these discussions will result in a common vocabulary and a set of dimensions that teachers and students can use in their classroom conversations. Only over time can agreed-upon and qualitatively described dimensions of performance evolve that can accommodate multiple styles and pathways.
>
> These dimensions will become the essence of the curriculum and the focus of instruction. Ultimately, the degree to which these dimensions are present in students' interpretations and artworks can be agreed upon to form a solid basis for evaluating students and programs. Most important, these dimensions will be useful for students' critiques of their own work and that of their classmates.
>
> And in the end, this information will be quantifiable for use by policy makers and the public. Building effective

assessments is largely a search for a clearly articulated set of goals whose accomplishments can be readily and reliably recognized.

2

The Needs of Dance, Music, Theater and Visual Arts Education and Community-Based Arts Education Organizations

Arts educators are used to thinking in terms of their own arts, less in terms of the arts as a whole. The specific needs differ from one field to another. Moreover, these fields differ greatly from one another in the extent and experience of assessment. Music has a long tradition of stand-

ards and assessment, whereas dance programs, which are just beginning to emerge from their entanglement with physical education, are only now dealing with the need for assessment.

It is natural that there should be a greater degree of sophistication about assessment in music and visual art. These fields have not only been assessed historically at the school level but also been covered by the National Assessment of Educational Progress (NAEP). The discussions below by Paul R. Lehman, professor and senior associate dean, University of Michigan School of Music, and Brent Wilson, director of the Pennsylvania State University Center for Policy and Evaluation Studies in the Arts and head of the Program in Art Education at the Pennsylvania State University, reflect some of the problems faced in arts education assessment and articulate a vision of what assessment could do if properly designed—and funded.

Assessment tells us not only how much the student is learning but also how well the teacher is teaching and how effectively the school is functioning.—Paul R. Lehman

Deborah Brzoska, fine arts coordinator, Vancouver School District, Vancouver, Washington, writes about dance from the point of view of a discipline just beginning to establish a position in the arts curriculum, so there is little experience of assessment except for some local efforts. M. Lin Wright, chair of the Department of Theatre, Arizona State University, discusses theater assessment, which has taken place in grades 9 through 12 locally, but not nationally. Both dance and theater educators are convinced that assessment is important for the welfare of their arts in the schools.

To reiterate, these writers are discussing public and formalized assessments, not the documentation of personal progress that means so much to students and their immediate circle of supporters.

ASSESSMENT IN MUSIC

Paul R. Lehman has been associated with music assessment all his professional life and worked on the NAEP music tests in the 1970s. As he writes in his paper for the symposium, Lehman believes in the intellectual discipline that assessment can bring to music education.

> How could teachers improve their assessment practices? That is easy. Define their expectations more precisely. The key to assessment lies in determining the objectives of instruction and designing curricula to achieve them. Every teacher should know exactly what he or she wants the students to know and to be able to do. If students fully understand what is expected, the teacher may have to do little more. Assessment in music, as in other fields, is a matter of determining how successful students are in performing the tasks that represent the desired skills and knowledge. The evaluator must ensure that (1) the assessment tasks are based on the learning objectives, (2) the objectives are represented by assessment tasks in proportion to their importance rather than in proportion to the ease with which they can be translated into behavior and (3) the sampling of assessment tasks adequately reflects the universe of possibilities.
>
> Of course, that is easier said than done. There are

many difficulties. One frequent and legitimate concern of teachers is that there is no easy way to evaluate aesthetic responses and objects. Unpredictability is the essence of great art. But unpredictability is more fundamental in the work of Beethoven and Copland than in that of the fifth grader. In the learning stages, the manifestations of unpredictability can usually be predicted. I do not mean that creativity is unimportant, rather that teachers can learn to evaluate the various forms creativity takes. Teachers can identify and assess the behaviors that reflect the skills and knowledge they seek. The position that "You can't test what I teach" is simply not defensible in today's educational climate.

Another problem is that much of the work of music teachers centers on attitudes and values, neither of which can be easily tested. Some teachers complain that assessment inhibits their ability to pursue affective or attitudinal goals. This claim is often an excuse for teaching nothing. Attitudinal goals are best achieved as by-products of a rigorous, high-quality program. They do not work as primary instructional goals—not only because they do not lend themselves to evaluation but also because they do not provide the basis for building a curriculum.

It is true that some of the attitudes and values teachers seek develop slowly and cumulatively. Some may not become evident for years, perhaps not until after the student has left school. Teachers may be unable to assess these attitudes and values, but, again, they can assess the skills and knowledge typically associated with them.

There is much discussion these days about assessment

in the arts. Yet, little of the discussion seems to involve teachers, and very little will happen until teachers are involved. Much of the discussion is spectacularly naïve. Much consists of exchanging popular clichés. Much is pretentious and assumes an unrealistic role for assessment.

To discuss the details of assessment meaningfully, one must specify the context. It makes a great deal of difference whether the context is assessment in daily teaching, assessment for purposes of grading, aggregate assessment for purposes of program evaluation, statewide assessment or national assessment.

I think we should focus not on the little kid in the school, but on what we want that kid to be as an adult.—Brent Wilson

It is easy to criticize teacher-made assessment exercises as being based on facts rather than on synthesis or higher-order thinking skills. However, it is difficult to write exercises that reflect synthesis and higher-order skills. Try it. It is difficult to assess problem-solving skills, for example, because some solutions show more insight than others. Good assessments differentiate among those solutions according to how much insight they reveal. That can be done, but it takes practice. Traditional objective test items require that there be one right answer, and only one. Even that standard has proved elusive with some subject matter. Authentic assessment imposes even more difficult expectations and conditions. And some writers seem to go so far as to suggest that all student responses should be considered equally valid or that merit-based distinctions should not be made. Assessment is simply not possible if one takes such a position.

Some states are planning serious assessment efforts, and several are including the arts, but the results thus far give cause for concern. In one state, for example, things looked good when the arts were included in the statewide

assessment plan. However, the state recently discovered that, because of the number of students involved and the projected costs, it will probably be necessary to limit the assessment to multiple-choice, machine-scored items. Once again, assessment in music was found to be worth doing, but not worth doing right.

ASSESSMENT IN THE VISUAL ARTS

Brent Wilson has, like Lehman, a long history of working with the assessment of the arts. He offers a vision of what assessment in the visual arts could do for the field and, at the same time, a sober judgment on the prospects of reaching that vision. He stresses the need to establish goals and standards (what Lehman calls "expectations") before designing assessments. In his paper, Wilson writes:

> We cannot develop satisfactory assessment programs until we have clearly thought about the contribution an education in art makes to the lives of our students. We must continually ask ourselves the question: "What contributions do the visual arts make to an educated citizenry? What should the student educated in the visual arts understand and do?"
>
> Imagine a school in which works of art provide one of the essential components of instructional content. Instruction in this school is centered on both the works of art that students create and the works of artists that students study and interpret. Both study and creation are

directed toward the big thematic ideas and issues that surround works of art from both contemporary time and from times past—toward many forms of art from the popular, the rare (high), and the ritual and folk traditions. In the school, works of art are essential to education because they educate.

In this school just imagined, the one big goal for art education—stated in terms of the contribution that it would make to students and society—is this: As a result of arts instruction, students will be able to create works of arts in which they explore deeply and give expressive form to ideas and feelings about themselves; about the realities of their own present worlds; about the multitudes of worlds past; about the prospects and possibilities of imagined prophetic worlds that might be, will be and may never be; and about symbolic worlds that are good and symbolic worlds that are bad. Through the creation of works of art, students will have expanded their conceptions of themselves, their worlds, their futures and their conceptions of norms and values.

As a result of their art instruction, students will also be able to interpret the meanings of the works of art created by others. As they interpret those meanings, they will have come to understand the manifold relationships—sometimes passing, sometimes profound—among the works that artists have created and that they themselves create. They will have gained insight into the human condition through interpretations of the themes, subjects, ideas and expressive character of works created by artists in the contemporary world and in other times and places. Students will have understood the artistic, aesthetic, social, cultural, political and psychological spirit of the time in which their own works of

art and the works of others were created.

> Consequently, the one principal goal of visual arts education is for students, through the creation and interpretation of works of art, to gain deep insights into dimensions of self and universe that are best understood, and perhaps sometimes only understood, through works of visual art.

> Once the contribution that the visual arts should make to an educated citizen in a democracy has been envisaged, the bottom line is to show the extent to which an individual student, a class, a school, a school district, a state and a nation of students have achieved whatever the arts provide that would help them to live more knowing and more purposeful lives.

Wilson sums up what assessment means for the visual arts in a definition that deserves special emphasis:

> To know whether or not visual arts education is successful is to have solid, publicly verifiable information regarding the degree to which students understand the relationships among the works of art that they create and the works of art that they interpret.

ASSESSMENT IN DANCE EDUCATION

Deborah Brzoska sees dance on the threshold of recognition as an art in schools and believes that assessment could play a role in gaining it a firm foothold. In a paper prepared for the symposium, Brzoska writes:

It is difficult to talk about assessment in K-12 dance education when so few public school dance programs actually exist. A few years ago, I searched nationally for K-12 dance curriculum models. I discovered that many states do indeed have curriculum standards for dance and that many of these have been thoughtfully written. On paper, dance looks pretty good. But few of these states could point to places where K-12 dance programs were actually in place, where students studied regularly with dance educators as part of public education.

To look intelligently at learner outcomes, to assess what students should know and be able to do in their third, eighth or twelfth years of dance, teachers must look at developmental districtwide dance programs, in which teachers at every grade level, K-12, use articulated, agreed-upon standards. So where are these K-12 models of dance? As yet, there is no reliable way of knowing. . . .

As dance educators take a rightful place in basic education, they must be prepared to face the same challenges that confront the entire school system. They must learn the language of learner outcomes. They must come together to identify the essential learning in dance, and they need to grapple with benchmarks and rubrics.

They do have some advantages as newcomers to public education. For example, dance has never been embraced by the multimillion-dollar standardized-testing industry that is now coming under scrutiny. Dance educators have the opportunity to start fresh, to design and refine meaningful assessment practices that will guide development. But, like everyone in education today, they have more questions than answers:

What will students know as a result of a 12-year developmental dance program and how will they be affected by it?

How do dance educators assess the deeper, more holistic outcomes of dance education?

What types of assessments should dance educators conduct and for what purposes?

What do dance educators share with students as standards, criteria or models of excellence in dance? Do dance educators agree as a dance community on these standards?

Will students achieve higher quality work if they themselves are involved in the process of specifying assessment criteria? What can dance educators present to states and to school districts that will be accepted as evidence that dance education is meaningful and effective?

As more and more school districts develop K-12 programs in dance—and I believe they will—the methodology for assessing dance will also surge. It is impossible to instruct in today's public schools without careful attention to learner outcomes and assessment.

In the Vancouver, Washington public schools, where regular dance education extends to all K-12 students, the 20 dance specialists in the district are actively engaged in assessment. Like most public school systems today, the Vancouver district is challenging all teachers to link a wide range of assessments with ongoing instruction. Assessments relate back to districtwide exit outcomes and

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provide benchmarks that reveal student progress toward them.

Vancouver dance specialists are meeting regularly to grapple with the dance learning that is necessary at each benchmark level. They are working with local and state assessment experts to design effective performance-based tasks to get at the essential learning. It is difficult but exciting work. Vancouver dance educators are finding that this new focus on assessment provides not only data to report to students and parents but also rich instructional experiences.

Perhaps the greatest benefit of Vancouver's dance assessment program is bringing dance educators together to discuss and reach consensus about what is worth knowing in dance. Dance teachers are gaining skills in observing how learning takes place in the daily classroom. And they are becoming increasingly clear in defining evidence of student attainment in learning about dance. This clarity is being passed on to students.

Vancouver's K-12 dance program provides a testing ground for national arts assessments as they are developed, for Vancouver dance educators are actively working on developing national standards in the arts and on developing the consensus framework for the proposed 1996 arts education NAEP. At the state level, the Washington State Standards for Dance are being field-tested in the Vancouver school district, and Vancouver's dance specialists are contributing to the development of statewide assessment instruments.

This is a time of rich opportunity for dance education.

> Hopefully, more and more school districts will see the focus on arts standards and assessments as an open window for the development of dance programs.

ASSESSMENT IN THEATER

Theater is unique among the four arts commonly taught in American schools because it can include all the others. A theater production may have music and dance, and designed, painted or constructed sets, as well as a playwright and actors. This presents special problems for assessing student achievement in theater. As M. Lin Wright points out in her paper, assessment in theater is, like assessment in dance, only at the margins of development. Wright notes:

> Assessment of theater education, particularly at the K-6 level, needs the development of instruments, experimentation with media as a means of motivating responses as well as recording behavior, and the development of techniques to train teachers in various methodologies. As the curriculum becomes more sensitive to special cultures, more innovative means of assessment will, no doubt, be necessary.

In her remarks to the symposium, Wright elaborated on the assessment needs of theater. Recently, a group of multiethnic theater arts educators determined that critical literacy, and not cultural literacy, should be taught to theater students.

A pedagogical approach that stressed critical literacy would enable students to find their own voice in theater and to express what they think about the world so that they could eventually become thinkers, appreciators and creators. Whether engaging in improvisation or theater, students need to

understand the context of the work, in addition to the work itself, to establish a hierarchy of meanings and deepen their understanding.

Assessment is important in theater education, explained Wright, because only through the evaluation of our own work and the work of others can we improve. If teachers are going to create with their students, they must continually assess the process. Although some teachers have excelled at objectively responding to students' work, more typically teachers have provided formative rather than summative assessments. Wright suggested that a dialogue, engaging teachers from the university level to the kindergarten level, might help foster a summative approach.

Certain aspects of theater can be tested easily, such as theater history and criticism. Other aspects, such as performance, are more difficult to assess because they are ultimately temporal and deal with space, sound and light. To integrate theater into the national curriculum standards, Wright recommended that theater educators share with NAEP all that they know about assessing a production in progress.

ASSESSMENT OF ARTS PROGRAMS LED BY COMMUNITY ARTISTS-IN-THE-SCHOOLS

An important constituency represented in ACA is the large group of state and local arts organizations that provide arts experiences complementary and supplementary to curriculum-based arts programs. For example, Joanna Featherstone,

who electrified the Atlanta symposium with her readings of poetry, regularly goes into schools to give readings and teach drama to children who would otherwise have no such experiences.

Carol Fineberg, consultant to the Alexander Julian Foundation for Aesthetic Understanding & Appreciation, writes in her paper:

> Assessment usually seems irrelevant to community-based arts organizations, which are not necessarily interested in knowing how programs should be changed to achieve their stated goals. Those goals, too, are different from the goals of most in-school arts programs, which seem to be funded in the belief that they can improve the performance of children in general, not only in the arts.
>
> With all the talk about assessments, frameworks and world-class standards, it is inevitable that attention should focus on the effect of artist-in-schools programs on student achievement. These programs are sometimes referred to as Arts in Education programs to distinguish them from arts education courses led by certified teachers. The programs have evolved over the past 30 years from occasional opportunities for students to work with artists on a special project in art, music, drama or writing to highly complex programs that entail extensive planning, use of community arts facilities, teamwork with the classroom teacher and the tying of the whole program to existing curriculum goals, often in the language arts and social studies and occasionally in math and science.
>
> One of the major problems with these programs, and a factor in any planned assessment, is that schools

frequently perceive of these programs as, in the words of Harry Broudy, "nice but not necessary." Thus schools do not spend the time or energy to determine whether the residency has resulted in increased capacities for solving problems, critical thinking or interpreting written literature, to name a few legitimate educational goals frequently cited by arts organizations sponsoring artists' residencies.

Funders, on the other hand, take seriously the educational goals selected as key to an artist's residency. They want to know whether the artists' contributions have made a difference in the lives of the students or in the life of a school. So the National Endowment for the Arts, state arts agencies and various arts councils call for the dreaded practice, *evaluation*. To further complicate the issue, evaluation, which used to be a rather simple process of determining whether a certain group of students profited from their experience with an artist, has been subordinated to the current topic, *assessment*.

Let this conference launch a new effort to document and analyze the effect of artists who work with students.—Carol Fineberg

All of this becomes confusing to the onlooker and often expensive to the funder or sponsoring agency.

And yet, teachers really do want to know whether students are, in fact, thinking better or reading better or calculating better as a result of their intensive, if short-lived, work with a visiting artist. And the way they do it is through evaluation and assessment.

I would like to separate the two issues—evaluation and assessment—and raise some questions about both. . . .

Evaluation

I recall the first time I heard the word "evaluation." I was a newly appointed project director of the Arts in General Education program in New York City, and Robert Stake, a curriculum evaluation specialist from the University of Illinois, came to town to talk to my colleagues and me about evaluating the effects of this program on students and teachers. I was immediately struck by Stake's commonsense yet poetic understanding of how one determines whether an educational practice is working. He introduced me to the notion that evaluation—which many considered synonymous with a short-answer feedback sheet distributed at the end of a workshop—was an ongoing, responsive process, designed to get at the quality of relationships between what is taught and who teaches and who learns it. I was hooked. I thought, aha, here is an alternative to the ubiquitous standardized tests. Here is a way to measure progress—or lack of it—in humane terms that boards of education, even educators, can understand.

The practice of evaluation has expanded since that day in 1976, when Bob Stake came to New York. New words, and even new practices, have slipped into our vocabulary: "portfolio," "reflection," "authentic assessment" and "performance assessment," etc. Although most school districts are familiar with these terms and practices, I am not sure how many private funders, state arts agencies and arts organizers are.

Moreover, I am not sure how many program developers

really want to know what a rigorous evaluation process may yield. An evaluation may offer the client good news and bad news. At best, an evaluation process may tell programmers what is working and what is not. At best, it can provide indicators that students are learning significant skills or acquiring important knowledge.

Sometimes, an evaluation process also helps an organization deliver its services more efficiently and more effectively. The bad news is that the program may not be delivering on any of its promises. The artists may be incompetent, the work may be unchallenging to the students, and the rhetoric may be miles from reality. But even this can be good news if the programmers wish to transform their program from a failure to a success.

In sum, an evaluation process may give valuable information about the program it is examining. Evaluation tells us what we need to know about what is working and what needs work. Evaluation contrasts with assessment, which focuses almost exclusively on what the student is learning.

Assessment

The language of assessment is relatively new, although the practice is as old as the methods of Socrates, Aesop, Abraham and any other good teacher. Good teachers try to ascertain what their students have learned almost by instinct. And good teachers, whether trained or untrained, develop their own systems for finding out.

What the assessment movement offers educators are several new systems for determining whether their efforts are paying off. What are students able to do now that they were unable to do before the teacher's intervention? How does the teacher know? How does the teacher know that what they are doing is valuable? . . . The answers lie in such processes as performance assessment and authentic assessment.

Both processes rely on two principles: (1) students can demonstrate what they have learned in the arts or other subjects by completing projects—papers, models, art objects, performance events, etc.—and (2) students can show over a period of time how they have developed mastery of skills and knowledge by keeping a portfolio, which shows the stages of development from rough ideas to refinement.

These principles come as no surprise to artists. That is the way they have been taught. The principles are relatively new, however, to those teachers and administrators who have been nursed on standardized tests and teacher-made multiple-choice quizzes.

The difficulty in assessment procedures lies in the uneven capacity of teachers and students to judge their own work. Some teachers are too easily satisfied with a student's first attempt to create a drawing or a musical phrase. Others are never satisfied. Moreover, unless they have been trained in self-examination, students may lack the critical faculty when it comes to judging their own works. Nonetheless, both problems can be dealt with, provided there is a combination of will and skill among those who would lead the assessment process.

Establishing a credible assessment process is not cheap, nor is it quick. And if this is so for school-based programs, it is even more so for residencies. How many state arts agencies currently invest dollars in training their artists to assess student work? How many agencies consider assessment the province of educators and not of artists assigned to schools? Who wants to put hard-won dollars into assessment when the idea is to provide direct

services to children and youth? Although assessment is attractive to many, few seem eager to invest dollars into the process unless required to do so.

The Real Issue

The ultimate conundrum for artists-in-the-schools advocates is that, even if they can prove that students can learn difficult material through the arts, even if they can show that students think better because of their experience with artists and the creative process, will it matter to the funders? Will it attract new funders? Will the schools themselves care? Will the people in charge of school budgets care? The answer, I am afraid, is a mixed one, a Talmudic yes and no. In my own experience, I have found that the valuing of arts education—learning in, through and about the arts—is much like the taste for broccoli. Everyone acknowledges that it is good for you, but if you do not like it, you are not likely to buy it, no matter what anyone says. In fact, some people take pride in advertising their distaste for the stuff.

Here is where the national attention to educational reform helps those of us who want to take artists' work in schools as seriously as any other part of the instructional program. The reformers need help to make students more skillful and knowledgeable and more able to take their places in the world of work. And we are obligated to show these reformers how it is done. To do this, we need the data that accrue from both evaluation and assessment.

One final thought concerns assessment as it should be practiced: it can be accomplished only with the cooperation and active participation of teachers. Teachers

need to be involved in both the recognition or setting of standards and the judgment of student work. They need to participate in the establishment of learning outcomes and the determination of whether these goals have been met. Furthermore, teachers need to be held accountable by their principals or department chairs so that they perceive the residency as part of the real curriculum and not simply as an added fillip.

The Challenge

The challenge for artists, teachers and their sponsors who choose to make an educational impact on students lies in their willingness to examine what they are doing. They must continue to develop a body of knowledge about student achievement despite the obstacles enumerated above. There are always the swing voters—people who stand to be convinced provided the data are compelling. Moreover, there is the next generation of artists and teachers, those who need to know what we have discovered—the ways and means to elevate education to true inquiry and creative thought.

I frankly doubt whether this nation is ready to commit the millions of dollars it would require to make assessment a universal practice. But I know that it can be done economically within the artists-in-the-schools programs. The intimacy of the programs affords us the ability to follow students through a sequence of experiences to a natural conclusion. We can assess the impact of our work; all we lack is the will to do so. Let this conference launch a new effort to document and analyze the effect of artists who work with students.

Then state and local departments of education as well as arts agencies, organizations and their private funders can make better choices about where to spend their arts education dollars. And students fortunate enough to be exposed to artists during their schooling years will become caring adults who will see to it that the tradition continues.

3
Exemplary Assessment Programs

One of the discussion questions asked of participants in the symposium's working groups was to name any arts education assessment they knew about (see appendix D for a list of programs mentioned by working-group participants). Naturally, the non-educators in the groups (and many of the educators) had heard of none. This situation is a great opportunity for arts education, for it means that assessment can be done right from the beginning. It is not necessary, as it is in other disciplines, to sweep away old assessment methods before bringing in new ones.

There is another reason why participants might not be able to name assessments in the arts: they do not necessarily recognize an assessment for what it is. Assessment is deeply embedded in the artistic process, as an artist creates, produces or performs, then looks at the results, modifies, reworks and tries again to get the intended effect. This is true assessment, and the most promis-

ing forms of student assessment incorporate this model. But a practicing artist probably thinks of the assessment process as part of the job and cannot separate it from production or performance.

It is not coincidental that portfolio and performance, the public forms of assessment in the arts, have been seized by other disciplines, so that there are now portfolios in English/language arts, mathematics and science. "Performance" has become the name for assessment methods that are expected to replace machine-scorable, multiple-choice tests. Again, artists probably regard these as routine evidence of their growth and accomplishment and would not give the name assessment to them. But portfolio and performance are powerful tools because they give direct, public evidence of knowledge and ability.

The unique contribution of assessment has been to find ways to determine and define, in recognizable terms, the underlying dimensions of quality in students' work.—Joan Boykoff Baron and Dennie Palmer Wolf

Thus arts educators have a head start on assessment, if they recognize it. They need to extend portfolio and performance into history, aesthetics and criticism, so that assessment becomes a guide to learning in the arts. One example discussed later in this chapter is that of a music teacher who is extending his students' understanding of music beyond preparing for the annual concert.

This chapter contains what symposium speakers Joan Boykoff Baron, Dennie Palmer Wolf and Brent Wilson offered as descriptions of good assessments, and an example of assessment in music based on Arts PROPEL.

TWO ARTS EDUCATION ASSESSMENTS

Here is what Brent Wilson says about two assessment initiatives sponsored by the Getty Center for Education in the Arts. The theory he cites is especially important.

> For the last five years, the Getty Center for Education in the Arts has funded six regional staff development institutes in Florida, Minnesota, Nebraska, Ohio, Tennessee and Texas. I served as the cross-site evaluator for these institutes which, by the summer of 1992, had grown to include twenty area and district institutes in addition to the six central institutes. Since the beginning, there has been a contractual specification that each of the six institutes would develop its own student-outcome assessment program. When it became clear that the institutes needed more resources to develop assessment programs, the Getty Center funded additional assessment projects within the institutes. The Florida institute acquired an additional grant from the Jessie Ball DuPont Fund to develop its student assessment program. Each of the sites progressed toward the development of student assessment programs.

The Ohio Partnership: Linking Assessment Theory to Practice

The Ohio Partnership for the Visual Arts assessment team is composed of a director, an educational researcher, three art educational researchers, several doctoral candidates in education and art education, administrators, art specialists and classroom teachers. The theoretical foundation for the assessment project is based on the

following principles:[1]

1. "Assessment should focus on important learning objectives"—not just things that are easy to assess;

2. "Thinking in the arts is domain specific"— understanding in the arts is different from understanding in other school subjects and assessment procedures should be governed by the nature of art;

3. "Assessment and instruction are related activities and should target the same objectives";

4. "We can identify desirable achievements by looking at experts in the disciplines"—there is a novice-to-expert developmental pattern related to the inquiry processes of creative artists, art historians, art critics and philosophers of art;

5. "Assessment should also identify the constraints to learning"—common errors lead art understanding astray;

6. "Teachers must be involved in assessment from the beginning."

Much of the Ohio Partnership assessment work has been directed toward the ways in which students come to understand works of art. The study of understanding has, in turn, been based on the assumption that multiple interpretations of a single work are possible.[2] These interpretations are studied through an analysis of an intersection of two continua—the students' knowledge base and their knowledge-seeking strategies.

A third set of theoretical assumptions on which the Partnership assessment project is based is that knowledge in the arts is latticelike rather than treelike.[3] This assumption is based on Alexander's (1987) observation that "planned cities" function less well than "natural cities." My own simple interpretation of A. Efland's complex theory is that, like the builders of planned cities who ignore the complexity of urban life and simplify its functions, the planners of art curricula and assessment programs ignore the complexity of experiences with art and try to reduce them to a few simple elements. The few

simple elements diminish the complex and meaningful experiences that students are entirely capable of having with works of art.

On the basis of these assumptions, the Partnership assessment team devised sets of strategies for identifying and analyzing students' interpretations of works of art.[4]

The Florida Institute for Art Education

Rather than starting with an explicit assessment theory to guide the development of an arts assessment program, work in Florida has progressed from grass-roots practice to the development of assessment strategies. The directors of the Florida Institute for Art Education organized a think tank in which the consortium directors, site evaluator, and representatives from the Florida Department of Education, Harvard's Project Zero and PACE, the Connecticut Department of Education, and Pennsylvania State's Center for Policy and Evaluation Studies in the Arts met to review promising curriculum and instructional developments in the consortium's cooperating school districts.

An exemplary unit of instruction, based on Faith Ringgold's quilt painting *Tar Beach*, was selected to provide the basis for a Comprehensive Holistic Assessment Task (CHAT). The strategy was to take an existing unit of instruction—in this case, one developed by an elementary classroom teacher who had attended the Florida Institute—and expand it to include a series of embedded assessment tasks and means for scoring student achievement. A team of Florida curriculum and assessment specialists, classroom teachers and visual arts

Figure 3.1
A Comprehensive Holistic Assessment Task Model: Faith Ringgold's *Tar Beach*

SPECIFIC UNIT GOALS
TAR BEACH: THEME/ MAIN IDEA
ADVANCED ORGANIZER
PRE-T1 write about MAIN IDEA(S)
PRE-T2 STUDENT WORK OF ART related to Main Idea
INTERPRET & EXPLICATE TAR BEACH:
RELATE TAR BEACH: TO OTHER WORKS OF ART
Student work of art & related sketches: A painting, quilt, construction—I Dream a World
Group project—composite worldmaking
POST-T1 Reinterpret Tar Beach
POST-T2 Relate individual or Group work to Tar Beach
Analyze portfolio of visual & written works and report results to students school district parents/public funding agencies state
Tar Beach-like story included in the work or related to the work
The book Tar Beach
Woman on a Bridge series
Critical Writings
The AIDS Quilt
The Artist's Biography
Matisse's Icarus
Formal & Expressive
Follow The Drinking Gourd
KEY
= instructional activity
= assessment
= assessment & instruction
ESSENTIAL COMPONENTS
DESIRABLE COMPONENTS
Literature
Langston Hughes
Music
Spirituals
Other
Other Visual Works
Romare Bearden
Works of Chagall
19th–20th Century Quilts

Brent Wilson

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specialists developed the first-draft CHAT. It included an organization of the content, an instructional sequence with specified assessment points, a general "script" to be adapted by participating teachers and an extensive collection of resource materials. Based on field tests that have already been completed, the CHAT will be revised and then administered by classroom teachers and art specialists in consortium school districts throughout Florida. The *Tar Beach* CHAT will also provide the prototype from which district teams will develop their own thematically based comprehensive holistic tasks.

The whole point of the Ringgold experience is to submerge children in the choices that artists make.—Joan Boykoff Baron and Dennie Palmer Wolf

Figure 3.1 outlines one sequence proposed for the Faith Ringgold CHAT.

The rectangle at the far left of figure 1 shows the work of art on which the unit is to be based. The CHAT developers realized that, before any instructional and assessment strategy could be devised, *Tar Beach* had to be interpreted. Interpretations of the work's meaning and significance included "symbolic and imaginative control of one's life and one's world," "flight of imagination," "slaves dreaming of flying to freedom," "racial discrimination in America," and "family love." These interpretations provide the basis for the CHAT's themes and subthemes. Points 2 and 3 show the two pretest tasks (the assessment portions of the CHAT are shown as circles).

In the first pretest task, students are asked to "tell what the work is about, what the main idea of the work is and how all the things in the work help to express the main idea." The second pretest is a drawing task in which the students are asked to depict a "person flying anyplace he or she might like to fly in his or her imagination." Following the pretests, an extensive interpretation based on evidence intrinsic and extrinsic to *Tar Beach* is undertaken. Extrinsic evidence includes reading the children's book *Tar Beach*, which Ringgold based on her quilted painting; studying other works in Ringgold's *Woman on the Bridge* series; studying the artist's life; and reading critical writing about *Tar Beach* and other works of the artist. Point 5 shows how *Tar Beach* is related to other works of art—nineteenth-century quilts, contemporary quilts and the AIDS quilt, African American spirituals, the poetry of Langston Hughes, the song "Follow the Drinking Gourd," and Martin Luther King's "I Have a Dream" speech.

Points 6 and 7 show the studio portion of the CHAT. One option is to have students create their own work in which some aspect of the imaginative construction of the future is depicted. The second option is to combine individual student works into a composite work. The studio projects are to be accompanied by a series of developmental sketches. Point 8 shows that the individual student projects are to include a story, as Ringgold did. (Points 6, 7 and 8 are shown both as rectangles and as circles because they incorporate both instruction and assessment components.) Point 9 shows the first posttest, in which students are asked to reinterpret *Tar Beach* and to show how their ideas about the work have changed. Point 10 shows the second posttest, in which students are asked to write about the relationship

between their studio work and *Tar Beach*. Analysis and scoring criteria are currently being developed for both the written and studio portions of the CHAT.

Both the Ohio Partnership and the Florida Institute assessment projects are based on a comprehensive goal for art education. Holistic interpretation and the creation of works of art are at the center of both assessment projects; there is nothing trivial about the art activities in which students are asked to participate. The assessment efforts have been developed by teams who have been given both financial support and sufficient time to complete the tasks. The procedures have undergone, and are still undergoing, extensive field testing. The assessment processes are integrated within the structure of staff development projects. In both projects, teachers are given the opportunity to determine the pace and character of the instruction (in the Florida project, teachers must agree to administer the assessment portions of the CHAT). Teachers will analyze their students' responses using carefully constructed sets of scoring criteria. The two projects overcome virtually every impediment to the development of exemplary visual arts

The arts, building on centuries of experience with assessing ensemble work and on observations of the intricate relations between conductors, choreographers, directors and their companies, have a leg up on thinking about such intensely social processes of learning. These intuitions should be turned to insistence: We must come to study, understand and assess thoughtfully what makes a productive working ensemble.—Joan Boykoff Baron and Dennie Palmer Wolf

assessment programs. At the same time they hold the prospect of setting art education on a new track.

Implications of the CHAT for Learning in the Arts

Joan Boykoff Baron and Dennie Palmer Wolf both worked with Wilson and the team of staff and teachers at the Florida Institute of Education. They analyze the CHAT further to connect the assessment with the artistic process that they wish students to experience.

A collaboration has emerged that unites the current work in artistry-based and discipline-based arts education with major work in alternative modes of assessment. It has involved contributors from Projects PACE and Zero at the Harvard Graduate School of Education; the Florida Arts Institute, supported by the Getty Center and the Jesse Ball Dupont Foundation; and the Penn State Center for Policy and Evaluation Studies in the Arts, as well as CITO and LOKV, two educational institutes of the Netherlands. The effort has been to collaborate on the design of arts instruction and assessment that could meet many of the demanding standards laid out earlier, produce respectable evidence and, not incidentally, maintain the integrity of the art and the processes being assessed.

Art production and appreciation improve the learning environment and student behavior by forging a community within the school that transcends traditional barriers and increases self-esteem.—Harry Clark's working group

One of the most recent outcomes of this collaboration, designed by the Florida Institute, Project PACE and the Penn State Center for Policy and Evaluation Studies in the Arts, is a model for a CHAT. . . ., which is a deliberate integration of instruction and assessment. The CHAT model has at least two aims: (1) to develop data beyond the classroom level and (2) to help educators think continually about how the work of designing tasks, systems for scoring and approaches to reporting might force them to think deeply about the nature of artistic learning.

Each CHAT has at its core a work of art that illustrates a major theme about history or human nature. . . .The particular CHAT on which we have collaborated with teachers is built around the story quilts of a contemporary African American artist, Faith Ringgold, and especially around her recent *Woman on the Bridge* series. In particular, we have worked closely with a quilt entitled *Tar Beach*. This work details an episode from one childhood summer when Ringgold, lying on the rooftop of her home, imagines that she could soar above the lights of the Brooklyn Bridge, scooping up the brilliant structure as a present for her father, who had been denied membership in a construction union. The quilt bears this large image inscribed in its center, surrounded by patched bands that echo both the trussed triangular forms of the bridge and the geometric patterns of such African textiles as kente cloth. . . .

After writing about their initial interpretation of the *Tar Beach* quilt, students read Ringgold's book, *Tar Beach*, and excerpts from reviews and critical responses to Ringgold's work. They watch an energetic video interview in which Ringgold carefully illuminates the many roots of

her work: her mother's sewing, her father's stories and her own interest in women's arts and in the ethnic arts of Africa. Expanding on Ringgold's own work, the children examine other work that features similar themes and materials. . . . They listen to spirituals that incorporate some of the same yearning to escape. If time permits, they examine a still wider network of visual arts pieces in which quite different artists, for example, Marc Chagall, use floating and flying figures to indicate imaginative freedom. At the same time, the children encounter the puzzling aesthetics of scarcity—how is it that something beautiful can be created without ebony, or mother-of-pearl, or gilt paint? Can something made of ordinary cloth scraps be beautiful? To help them think through such questions, the children look at other forms of heritage arts, such as rural folk sculpture, hobo carvings, and other quilts. . . .

Here we come up hard against the realization that assessment is not measurement but judgment, and judgment is profoundly human, cultural and shifting.—Joan Boykoff Baron and Dennie Palmer Wolf

After this crisscrossing of artistic, historical and aesthetic territory, students spend an equal period of time creating a painting, a quilt or a construction in which they "dream a world," much as Ringgold did. Then, as a whole, the classroom group may make a composite quilt, in which they, too, include a narrative about dreaming other worlds into existence. In a closing segment, children return to their point of origin, the *Tar Beach* quilt. Based on all their visual explorations and their experiences creating images, students again discuss and write about the main ideas in the quilt. In addition, they talk about

their own (either individual or composite) work in relation to the choices, the imagery and the execution of Ringgold's piece.

The net result is that each child generates a process-portfolio. The assessment embodied in the process-portfolio is not a separate experience; it is a sampling of what the children have already done. The process-portfolio includes: (1) a short piece written after just being introduced to the work; (2) an "I dream a world" sketch or construction; (3) possibly a photo or sketch of the entire completed composite group work; and (4) a final response to or reflection about *Tar Beach*, written after what could be as many as four to six weeks of inquiry. The children's portfolios may also include additional pieces, such as a poem written in response to Langston Hughes' work or sketches for the borders and central images of their quilts.

A teacher could have what amounts to a class portfolio as well —a time-lapse portrait of the class' growing understanding of and persistent difficulties in making sense of a demanding work. That portfolio could contain (1) a listing or recording of the children's first impressions of and questions about the quilt; (2) a log of the kinds of issues that the children raised over the weeks as they worked on understanding and producing a quilt; (3) samples of individual visual and literary works by a structured sample of children; (4) the composite piece; and (5) a listing or recording of the children's final discussion of *Tar Beach*.

This kind of portfolio is much needed and much neglected. It is a vital document in a teacher's own

professional portfolio. It is essentially a notation of his or her ability to engage children in sustained thinking and imagining. It also contains evidence of the teacher's capacity to develop strong, collaborative group processes that encourage a variety of forms of excellence. Even more important, a portfolio of this kind would also open up an examination of what have come to be known as delivery standards: We must know that all children are receiving instruction that is rich and fair, before we even begin to talk about variations in individual achievement.

The arts, building on centuries of experience with assessing ensemble work and on observations of the intricate relations among conductors, choreographers, directors and their companies, have a leg up on thinking about such intensely social processes of learning. These intuitions should be turned to insistence: We must come to study, understand and assess thoughtfully what makes a productive working ensemble.

Both the individual and the class portfolios could provide common enough experiences to create aggregate data, without being so inflexible as to squeeze out all local variations and adaptations. In this sense, the CHAT, as it evolves and as it might be adapted across the several art forms and different artistic problems, may offer a model for an arts assessment process that is rich enough to embrace.

Complex Issues in Assessment

The CHAT has turned out to matter in a second way as well. The responses it provokes are more complex, extended and varied than have been dealt with in the past.

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The resulting interpretations and creations of children are teaching educators that new standards, their realization in a thoughtful curriculum, and assessments designed to amplify learning will demand extreme alertness and open-mindedness from arts educators. Several examples will illustrate just how this is so.

The whole point of the Ringgold experience is to submerge children in the choices that artists make. These choices are difficult to array on a single dimension from one to six, stretching from simple to realistic renditions. Ringgold's own images have been painted in a deliberately patterned style that echoes the idiom of many African American painters, provokes memories of childhood and plays with the planes-on-planes patterns of quilting. So, when assessing the images children generate in response to *Tar Beach*, teachers cannot turn around and smuggle in realistic drawing as the yardstick. Moreover, like contemporary art critics faced with works that borrow, appropriate and respond, teachers become aware that imitation, allusion and variation are also a part of artistic work. They cannot fall back simple-mindedly on the metrics of invention and spontaneity they have long prized in children's drawings and paintings.

Imagine this example: One child's quilt square includes the four bodies of an escaping family suspended above the upward-curving waves of the Mississippi. It yokes Ringgold's flying figures with the traditional markers on the road to freedom. Is such a work more or less sophisticated than the quilt square by a child who draws on an intensely personal experience, portraying the day she finally left the hospital after a long illness?

Finally, and appropriately, the CHAT is a genuinely multidimensional artistic task. The works that children develop call for imagery, design and narrative—a central event, a border and the surrounding story text. How, then, do teachers assess the work of a child who creates a stirring single visual image compared with a work in which a heartbreaking narrative surrounds dull stick figures? Multiple artistic processes have been called into play, leaving the question about how the isolated sketching of one child should be compared with the work of a child who negotiates with others so that the final pattern of the assembled quilt squares is strong.

In assessing children's productions and skills, teachers have to overcome old habits. And the effort to assess children's understanding of works may even be more difficult, as there is much less experience in this realm. The *Tar Beach* quilt sequence was designed to help children understand many points: that artworks are not only about realism or gold frames, oil paints and varnish; that any work has a long and complex heritage; and that the heritage often combines elements from many corners of a culture. When children write their final responses to the quilt, are their teachers expecting them to touch on each of these lines of thought or to plunge deeply into one?

Finally, what is being tracked is not just achievement, but development. For instance, children need to grow in their ability to see the ideas in a work. Suppose a child's initial response is to pick out many of the lively details of the scene—the juicy watermelon, the delight of the card-playing adults, the dreaminess of the two children stretched out, watching the sky above the bridge. Suppose, also, that her final response describes the main

ideas of the work in three simple terms: imagination, flying to freedom, getting out of the ugly, hot city. What has been witnessed? Is it a great gain in conceptual understanding, the parroting of repeated slogans from class sessions, or the loss of concrete and immediate perceptions?

Here it must be realized that assessment is not measurement but judgment, and judgment is profoundly human, cultural and shifting. Earlier attempts at assessment essentially bowed out on the tails of arithmetic, with more correct, quicker, longer and more detailed responses yielding higher scores. But, if the aim is to track the growth of understanding, such an assessment strategy is not an option. The depth of understanding may also entail selection and entry—or, to use David Hawkins' phrase, uncovering, rather than covering, the curriculum.

Assessment, according to Ralph Tyler, has always been inseparable from curriculum and instruction. The unique contribution of assessment has been to find ways to determine and define, in recognizable terms, the underlying dimensions of quality in students' work. If, as in the Ringgold CHAT, nuanced interpretations and well-crafted artistic responses to a work of art are of central importance, the assessment must invite and evaluate exactly those behaviors. In this light, it must provide credible sources of evidence for making inferences about the extent and level of students' development.

AN EXAMPLE OF ASSESSMENT IN THE CLASSROOM AND IN PERFORMANCE

Baron and Wolf also provide a portrait of a different kind of assessment—the ongoing assessment familiar to artists but here transposed to the classroom.

Assessing Classroom Progress in Music

Some of the most promising models for assessment are in the arts; a classroom critique or a rehearsal is, if thoughtfully conducted, an instance of assessment that is both embedded in ongoing work and designed to make standards public and achievable. The results of such an experience are not trivial, but rather the stuff of work in the field. And finally, the form of the session is often a model of what is to come, whether that is critical self-assessment, the brainstorming and arguing of an ensemble, or an audition or portfolio.

What follows is a brief portrait of a music teacher who regularly uses assessment as an occasion for learning. In his class, assessment figures as a powerful way in which to share standards with students and help a wide range of students, rather than a talented or privileged few, work toward achieving those standards.

A music teacher for 18 years, Fred Taylor teaches instrumental music to fourth- through eighth-graders, meeting students for individualized instruction and also for ensemble performance. Borrowing from the work of Arts PROPEL, Taylor has taken many of the familiar practices of music classrooms—rehearsals, critiques and

concert performances—and turned their routine outlines into thoughtful ways of promoting student development:

> *I've always tried to do more than simply teach my students to play—I always wanted their musical education to involve a broader understanding and appreciation of music than just the names of the notes and fingering patterns on a clarinet. I suppose you could say that I'm interested in my students' aesthetic development. They certainly learn to sight read, to stay in tune, and play as a member of an ensemble, but I also want them going after aural skills, the real beginnings of musical understanding, and a feel for the basics of music theory. I want them to be able to think and imagine musically.*

Reflecting on his own practices and those of teachers using the Arts PROPEL model, Taylor realized that he had to offer his students sustained experiences in performance, listening and critique, rather than abstract definitions of tempo, interpretation and melody. "Most importantly," he observes, "I've had to find ways to blur the difference between teaching and assessment. I had to put into my students' hands the kinds of critical judgments, really the standards, that would make them more acute listeners."

Working on this hunch, Taylor has developed a range of sustained projects that have become the backbone of his teaching. Between grades four and eight, as students make their way through his band curriculum, they engage in a series of projects, each focused on a different outcome or end point.

Like many other music students, the members of his band engage in the preparation of a year-end concert. But Taylor's fourth graders also take up the role of perceptive listeners and music critics through an end-of-the-year

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critique, commenting on how a particular classmate might improve his or her performance. Significantly, each successive year, students return to similar endeavors, but the levels of expectation rise.

Another project focuses on listening skills, with students reflecting critically on their own and their peers' work. For first-year students, critical listening entails having a musical ensemble discuss their own and their classmates' performances, through both informal interaction and written comments. In the second year, each student gives a lesson to a classmate studying the same instrument. The student must both listen and evaluate the classmate's playing, as well as formulate advice about how to improve. In the third and fourth years, each student conducts a small ensemble, an activity that demands their critique of classmates' performance on a variety of instruments. Finally, in eighth grade, students take a turn at conducting and critiquing the entire band.

Similarly, students' composition projects become more rigorous and complex. For example, to appraise his students' listening and understanding skills, Taylor borrowed the outlines of a music project from researchers Lyle Davidson and Larry Scripp at Project Zero. The students, like composers or ethnomusicologists, invented notations for a piece of music. The youngest students simply drew a continuous line marking the ups and downs of the melody. In later grades, or at more sophisticated levels of performance, students took turns notating pieces they were to conduct, including the different instrumental parts and harmonies. Eventually, students moved from using invented to standard notation. This, says Taylor, teaches students to do exactly what a

musician does: to hear a piece in its entirety, with its various aspects interacting and playing off of one another.

These projects demonstrate simultaneous learning and assessment. Any single notation or composition can be assessed on its musical dimensions, such as the structure and originality of the melody, an understanding of the particular possibilities of the instruments used, control of rhythm and interesting use of dynamics. However, the entire body of the student's compositions and notations, developed over time, shows exactly what the student has noticed and identified in listening to a piece of music. The student's work can also be assessed on aesthetic grounds, by asking the student to identify the relevant dimensions for commenting on or revising a composition that are suggested by the composition itself.

The real value of these tasks, Taylor argues, is that they give him a means of gauging the broad scope of his students' musical learning. By integrating reflection and listening tasks with performance, not only has Taylor broadened and diversified the kinds of work his students do but he now has a much larger range of activities contributing to his review of students' progress. Before, he could measure learning only in performance; now, he, his students and their parents can judge perception and understanding as well, by turning to a longitudinal collection of their work on these common projects. Taylor uses these materials not to compare students with one another but to measure the musical development of each individual and to help a wider range of students see themselves as musical.

Assessing the Year-End Concert

Nowhere are the results of Taylor's work clearer than in the way that he and his students have redefined the year-end concert, one of the most common and public forms of musical assessment. Such a performance is usually the stuff of ulcers: its point is to show the young musicians at their very best, playing the most demanding music possible. Each year there is the expectation that this concert will top all that have come before.

For Taylor's students, concerts are quite a different enterprise. They have become occasions for students to demonstrate the critical and perceptual work they have done throughout the term, as well as their performance skills. A recent concert by the Heath School Senior Band is typical. The audience arrived a half-hour before the concert to view an exhibit of student work from a variety of projects, including videotapes of rehearsals. The exhibit included a handout describing how the projects were modeled on the processes of professional musicians, and explaining the goal of the Instrumental Music Curriculum as learning not only performance skills but also the various ways of experiencing and valuing music.

For the performance itself, Taylor gave his students unusual opportunities to exhibit a variety of musical skills. Students at varying levels of experience were featured as soloists, composers and conductors. Taylor opened the evening, talking briefly about the projects and giving the audience insight into the process, ability and effort that go into a performance. The concert program included remarks by each soloist, conductor and composer, explaining what they had learned in working

on their pieces, what was difficult, or why they had made particular choices. Adi Bar-Lev explained his clarinet solo: "I tried several ideas. Overall, my speed stayed slow, but I decided to play a little faster at some places. I also changed my mind about dynamics as well, because I need to bring out the melody more." John Tucker, who conducted the band in the *Star Wars* theme, writes, "The music suggests that it should be played boldly. The phrasing is different for different parts because it has more than one theme. I think the tempo should be relatively fast for the main theme and slow for the Princess theme. Dynamics—louder for the main theme and softer for the Princess. . . ."

Also like experienced musicians, Taylor's students at the Heath School were joined by a visiting guest performer, Assistant Vice Principal Dr. Astley, who played trombone with the band in several numbers. Such collaboration, along with the critical reflective activities, contributed to the students' sense of themselves as musicians. Aside from indicating that the students' work was engaging enough for an adult to take part, Dr. Astley's participation gave students an opportunity to work side by side with a more experienced musician and hear his comments on learning and performing the music.

Taylor is delighted with what has happened via this fusion of assessment and instruction:

> *The result of such experiences is musicians who do more than memorize the notes on the page or blindly follow the directions from the conductor; they listen carefully, thoughtfully, to their own and each other's performance, they articulate reasons for making one*

choice over another, and they develop a many-layered understanding of the kinds of knowledge that go into being musical.

4

National and State Assessment Designs

The techniques used by the voices from the classroom discussed in chapter 3 have the potential for providing information about arts education on a larger scale. The challenge will be to standardize—in the sense of equalizing conditions to ensure comparability—portfolios and performances without losing any of their usefulness for instruction.

There will soon be an opportunity to design large-scale assessments faithful to the spirit of the arts. As mentioned in the Introduction, one of the strategies to produce parity between the arts and other academic disciplines is to begin the process of developing a National Assessment of Educational Progress (NAEP) for the arts. NAEP is a national dipstick, a monitoring system that provides information about how well the schools are doing—not how well individual students are doing—in certain subjects. Obviously, the design of the assessments will affect the kind of information gained. NAEP is, therefore, an

opportunity to prove that the arts can be assessed without reducing them to a set of isolated facts.

This chapter first looks back at the assessment of the arts attempted in the 1970s, when music and visual arts were, for a brief time, part of the agenda for the NAEP. Paul Lehman's memories of the NAEP arts assessment in the 1970s are then followed by an explanation by Mary Crovo, assistant director for test development at the National Assessment Governing Board (NAGB), which oversees NAEP, of what is proposed for the possible 1996 arts NAEP. The chapter closes by noting that educational organizations at the state level are ready to develop and disseminate assessments for arts education.

LESSONS FROM NATIONAL ASSESSMENTS OF THE 1970S

Paul Lehman writes:

> Musical skills and knowledge were assessed by the National Assessment of Educational Progress in 1971/72 and again in 1978/79. Music performance, an important aspect of the first music assessment, was dropped in the second assessment because it was too expensive, even though assessing skill in music without assessing performance is roughly comparable to assessing skill in playing football without letting the student onto the playing field, or assessing skill in driving without letting the student take the wheel. In other words, assessment in music was worth doing, but it was not worth doing right.

Speaking as one who was involved as a consultant in

almost every phase of both earlier music assessments, I can say that many of the techniques introduced at that time are still useful today. NAEP could save considerable time and money by reviewing the objectives and the exercises from 1971 and 1978 and using what is still usable rather than beginning again as though nothing had been done previously. It should not be necessary to explore the same blind alleys and struggle to achieve the same breakthroughs all over again. Not as much has changed as some people newly arrived on the scene seem to think. Many of the procedures and techniques developed by NAEP provided models that were enormously useful to the states in their own assessments.

PROSPECTS FOR THE 1996 NATIONAL ASSESSMENT

Mary Crovo provides useful background and discussion of what is expected to happen over the next few years.

Recently, the National Assessment Governing Board (NAGB) began work on an 18-month project (see figure 4.1) to develop a comprehensive assessment framework for arts education. The project is the first step in reinstating arts into NAEP, after a hiatus of more than a decade. Upon completion of this national consensus, development work will begin for a planned 1996 NAEP arts education assessment.

During the next 18 months, the arts consensus project—jointly funded by the National Endowment for the Arts and the Getty Center for Education in the Arts—will develop a comprehensive assessment

Figure 4.1

Schedule of Activities, National Assessment of Educational Progress

(NAEP) Arts Education Consensus Project

Activity	Dates
National Assessment Governing Board (NAGB) Resolution on Arts Assessment	August 1991
Consensus Project–Development of Assessment Framework and Specifications	September 1992-March 1994
Development of 1996 NAEP Arts Assessment (pending authorization and funding)	1994
Field Test of Arts Assessment	1995
NAEP Arts Assessment Administration	1996
Arts Assessment Results Reported	1997

framework and test specifications covering four arts disciplines: dance, music, theater and visual arts. This process will involve a number of arts organizations, arts educators, artists, arts consumers and policy makers.

An additional challenge exists for NAEP's arts education consensus. Unlike other subject areas, this arts assessment project is occurring at the same time as the new content standards effort, recently awarded to a consortium of arts organizations. However, the two projects are to be coordinated so that the NAEP

assessment consensus can benefit from the work being done to develop standards in the four arts disciplines.

The challenge for arts educators now is to ensure that the 1996 NAEP incorporates the most enlightened and appropriate assessment methods so that the arts will, as far as possible, be judged by their own criteria of accomplishment.

NAEP is the only nationally representative and continuing assessment of what American students know and can do in various academic subjects. Its surveys have been conducted on a national sample basis since 1969, in reading, mathematics, science, writing, history, geography, the arts and other subjects. Over the past 20 years, NAEP has generated more than 200 reports covering 11 instructional areas.[1]

Several important aspects of NAEP add to its significance and effectiveness:

Developing a National Consensus

As specified in the law, NAGB must conduct a national consensus process to determine test objectives for each subject area. This process involves committees of teachers, scholars, curriculum experts, business persons, and users and consumers of the subject under consideration. Hundreds of others are involved through public hearings, focus groups and mail reviews. Thus, the test content is determined through a wide, participatory process—not by a small group of testing experts in a closed meeting.

Designing the Methodology

TESTING TECHNIQUES

Because NAEP objectives range from factual knowledge to problem solving, scientific investigation and a variety of higher-level thinking skills, NAEP tests include varied items. In most current NAEP assessments, approximately half the students' time is spent on open-ended questions and the other half on a range of multiple-choice items. The test for writing is 100 per cent performance-based. NAEP's writing assessment pioneered the use of essay questions and scoring techniques in a large-scale testing program. In the test for reading, students work on actual stories, articles and documents, or they may be asked to choose a short story from *The NAEP Reader*. In the math test, students use a variety of manipulatives, including calculators and geometric shapes, to solve problems. In the 1994 science assessment, all students will be asked to perform a hands-on science task.

SAMPLING

NAEP is based on representative samples of students. In the national assessments, NAEP uses a stratified sampling design to select schools and students within those schools. For the Trial State Assessment, states volunteer to take part, and schools are then randomly selected according to a sampling plan. Approximately 30 to 60 students may be randomly chosen from each participating school. For most subjects, the time allotted to assessing students is limited to about one hour. Because

NAEP uses a matrix sampling method, not all students take the entire set of questions in a subject area. This system provides broad coverage of the subject being assessed while minimizing the time required of any one student.

NAEP gathers information related to achievement from students in the sample and from their teachers and principals. Data on variables such as instructional practices, school resources, student activities (e.g., visiting

museums, attending concerts and plays) and other background factors (e.g., gender, race/ethnicity, parents' highest level of education) are related to the achievement results to provide a more meaningful context in which to interpret NAEP findings.

RESPONDING TO CURRICULUM CHANGE

The new NAEP assessment frameworks, developed by NAGB through national consensus, reflect current best practice and research in the field. NAEP's unique design, because it responds to instructional change, also permits the monitoring of student achievement over time. Some small-sample trend assessments use subject-area objectives that have remained unchanged for many years.

STATE ASSESSMENTS OF THE ARTS

NAEP will draw national attention in 1996. However, state assessments motivate action closer to home and in a shorter time. The Council of Chief State School Officers (CCSSO), a national educational organization in the 50 states and territories, has long been interested in developing and disseminating student assessments in the states. Led by Dr. Ramsay Selden, director of the CCSSO Student Assessment Center, CCSSO has sponsored the development of two organizations that will not only develop well-researched arts education assessments but also assist in their implementation.

"State arts education specialists. . . . ," writes Frank Philip, now interim director of the National Council of State Arts Education Consultants (NCSAEC), "are responsible for the various arts curriculum areas in the state departments of edu-

cation and are strategically located between the national professional organizations and government agencies at the national level, and the state and local systems of professional groups, state agencies and districts at the local level . . . . State specialists saw the need to examine collectively some of the concerns that were common to all states."

So they founded NCSAEC. NCSAEC's first task coincided with the needs of another CCSSO-sponsored group, the Student Assessment Consortium in the Arts, which has now become the State Collaboratives on Assessment and Student Standards (SCASS) in the arts. Also founded in late 1991, SCASS consists of representatives of states which pay a small fee for the common development of arts education assessments, which are then available for use in their states. However, SCASS members found at their first meeting that, in the words of Joan Peterson, visual and performing arts consultant in the California Department of Education, "different terminology was being used to define different things. . . . Additional discussion confirmed that, along with agreeing on common language, it was important to reach consensus on desired student outcomes or content standards." They began an immediate cooperation with NCSAEC to review and document all available state arts curriculum frameworks as a necessary background for developing assessments.

The resulting document, *The State Consensus Framework of Arts Education Programs*, was published in 1992. With it in hand, SCASS can define a common vision of arts education among the 50 states and territories, and can move rapidly. Peterson expresses the hopes for SCASS: "The Consortium presumes that states and local districts working cooperatively in

this development can share expertise and exercises—thereby improving the quality of the assessment while reducing developmental time."

THE STAGE IS SET

We know now that assessments true to the nature of the arts are not only possible but actually working. Furthermore, a national push towards arts assessment will accompany the development of the NAEP arts education assessment for 1996. And the central organization of the 50 states and territories has moved to grease the wheels of assessment development. Clearly, arts education is understanding its responsibilities and is ready to seize opportunities.

5

Cautions: The Magnitude of the Task Ahead

The preceding chapters may have given the impression that the world is ready and waiting for arts assessments, that assessments would be welcomed and their exciting implications for learning and instruction in the arts cheered. It would be inaccurate to leave that impression unmodified. Neither the arts education world nor all the participants in the ACA symposium are completely convinced of the value, efficacy or feasibility of arts assessments, although the symposium itself may have altered views somewhat. This chapter is concerned with the arguments of those who view assessment skeptically and therefore provide an important counterbalance to overoptimistic and unrealistic hopes that it will transform arts education without massive additional resources of every kind.

Dr. Eva Baker, director of the National Center for Evaluation, Standards, and Student Testing (CRESST) at the University of California at Los Angeles, believes that assessment is being burdened with more than it can carry as an educational reform strategy. Her remarks may remind the reader of the "quick fix" misgivings expressed by Joan Boykoff Baron and Dennie Palmer Wolf in their discussion of standards, excerpted in chapter 1. Dr. Baker remarks:

In the visual arts, we have not adequately employed our widely used traditional portfolio assessment process, and now other subject areas are showing us the way to systematize and apply it. In an area where we in the visual arts thought we were leading the pack, we fell behind.—Brent Wilson

> Why are we assessing? Because it is an indirect reform strategy—assessment will pull teachers towards visions of better instruction. Assessment has been adopted as a desirable reform strategy because it is less expensive than reeducating and revitalizing teachers and changing teacher-training institutions. . . .There is a general sense that with the advent of national standards, and the assessments to measure them, the quality of education will improve in this country. Unfortunately, this means that educators are less interested in motivating students to get involved in the arts than in testing the arts as one component of overall reform.

ASSESSMENTS PROVIDE NO GUARANTEE FOR THE ARTS

Paul Lehman also sounded a cautionary note. He warned symposium participants that assessments alone could not guarantee a firm position for the arts in the curriculum. The adequate assessment of arts programs should be viewed as a condition, and not a guarantee, of the inclusion of the arts in the curriculum. He also argued that assessments cannot compensate for poor teaching. What assessments can do is force teachers to think carefully about their goals and objectives, a process that can lead to valuable changes in the practice of teaching.

Most disciplines have four distinct curricula, Lehman noted: the official curriculum, as presented in curriculum guides; the curriculum that teachers actually teach; the curriculum that students learn; and the curriculum that is tested. Because they have not had a tested curriculum, the arts have had difficulty maintaining even a precarious toehold in the school day.

While arts assessment should be important to teachers and students, assessment in general is part of a political agenda that may or may not have a beneficial effect on education.—A Working Group

Lehman recommended that the arts fuse the four curricula into one. To accomplish this task, educators would need to be more precise about what students should know and be able to do. This could be achieved without returning to the behavioral objectives of the 1960s. However, techniques and teaching

materials would need to be reviewed so that they remain consistent with the outcomes sought. Lastly, educators would need to be more imaginative when it comes to learning assessment.

"We have reached a point in the field of assessment of arts education at which we will make no significant progress if we continue to talk in generalities," Lehman stated. "Because assessment can be addressed in many different ways, the same assessment methodology cannot be used in every situation. Anyone who thinks that there is a single set of answers or a single, general-purpose formula for assessment in the arts is going to be disappointed."

When we were having hearings in nine cities for the Quality Education for Minorities (QEM) report on education for minorities, we spoke to perhaps a thousand people all over the country. Not one person raised the issue of arts education. That says something about how far we have to go.—Bernard Charles

In the next few years, Lehman predicted, the major focus will shift away from standardized tests toward individualized assessment of student progress based on explicit standards for content and student performance expressed in state or local frameworks. The forthcoming NAEP assessments in the arts will contribute to the fulfillment of this agenda because they will be criteria-based rather than norm-based. In the classroom, this will place more emphasis on formative evaluation than on summative evaluation. Lehman encouraged arts educators to assist the states in the implementation of this new agenda.

CHANGES NEEDED THROUGHOUT THE SYSTEM

Wilmer S. Cody, executive director of the National Education Goals Panel, in a detailed analysis of the extent and depth of the necessary reforms, amplifies and deepens Lehman's caution about the need for changes in the entire system. Below is the bulk of the paper he prepared for the ACA symposium:

> If these new standards and their attendant assessment methodologies are to be more than professional monuments to good intentions, if they are to be integral parts of the everyday instruction of all young people in American schools, the new ideas must be incorporated into the total fabric of education in America. The whole system, or at least its major parts, will need to be changed in ways that support the implementation of the new standards and assessments.
>
> However, I must emphasize that educational reform efforts that address the values and beliefs of the profession and align teacher training, textbooks, student course content, assessment systems, and other formal parts of schooling to consensus standards hold real promise for making a major difference in the education of young children.
>
> What are the parts of the system that need to be changed to support new standards and assessments in the arts? Consider the following framework or paradigm as one way to organize thinking, as incomplete as it is at this time. The framework is in two sections. One is about the beliefs and values as well as the knowledge and skills of teachers. What frequently happens to students in the

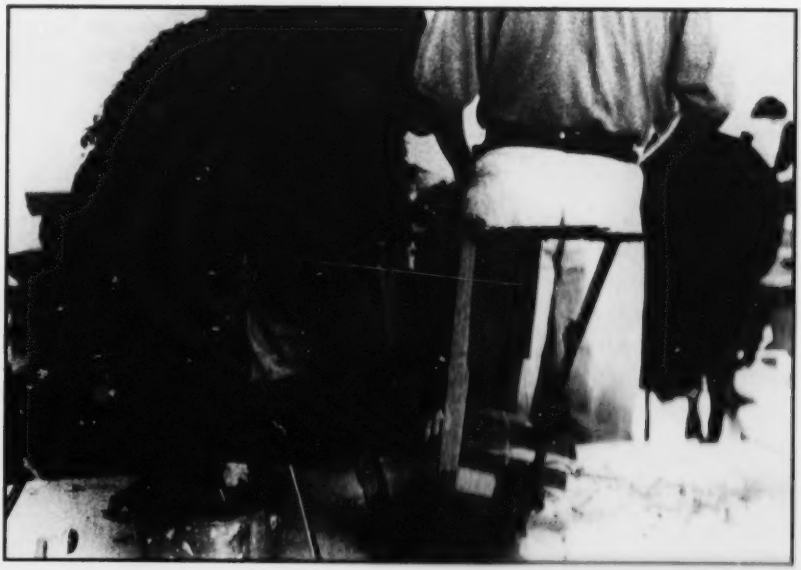
classroom is as much a function of beliefs that teachers have about students and learning as it is a function of the teachers' substantive and pedagogical knowledge. The other section is about the formal parts of the education system that influence the educational opportunities and experiences of students. If educators are to have an action agenda, all parts of the system must be addressed.

Changing Teachers' Knowledge, Skills, Beliefs and Values

The application of new arts standards and assessments will require that teachers know and apply new content and performance standards and new assessment methodologies in the visual arts, music, theater and dance. What teachers need to know will be specified by the development activities now under way and those that will undoubtedly come later.

Embracing national standards and assessments calls for an acceptance of the view that education is not only a process that students experience but also something that students acquire. What they are to acquire can be defined; whether it has been acquired can be measured or at least described.—Wilmer S. Cody

The beliefs that undergird the advocacy of national standards and assessments contradict some of the conventional wisdom of practitioners and academics. Unless those contradictory beliefs are addressed as effectively as subject-matter knowledge, the standards will not become part of practice in American classrooms, and the attempt to implement assessments



aligned to standards will be fraught with conflict.

One belief concerns the expectations held for students. In prevailing practice, expectations are lower for students perceived as having lesser ability. Setting high standards for all students is based on the premise that all can achieve at a high level. In the face of individual differences, expectations are not lowered; time and effort are increased or the program is changed.

A second belief is pedagogical: in one view, simple

learning tasks and instructional material are presented to the less skilled, and more complete and challenging material and tasks are presented to the more advanced students. Yet, there is growing evidence that challenging tasks and material benefit all students.

A third difference in belief concerns definitions of student success and school quality. In prevailing practice, standards and expectations for students are "situational," i.e., classroom-based and teacher-determined. Grades on report cards to students and parents are, in effect, normed to other children in that class. Every school distributes nearly the same proportion of A's, B's, and C's, regardless of the achievement level of the students. A parent's perception of school quality is primarily a consequence of report-card grades and whether the youngster seems to like school.

If the arts were omitted from the curriculum, students would be short-changed.—Gene Carter

The idea of standards and assessments that are external to the school introduces a different frame of reference for determining student success and school quality. A parent's perception may shift dramatically when a student who has been making B's throughout the school year cannot seem to pass the state's high-school exit examinations after several attempts.

One additional example illustrates perhaps the most fundamental difference of all. Educators think of education as a process. Our function is to provide the experience and the opportunity to learn. For too many of us, however, the definition stops there. Embracing

national standards and assessments calls for an acceptance of the view that education is not only a process that students experience but also something that students acquire. What they are to acquire can be defined; whether it has been acquired can be measured or at least described. We need to acknowledge that going through the educational process does not always result in educated students.

If national standards and assessments are to succeed as part of the educational program for all students, it is not enough for teachers to be familiar with content and performance standards and appropriate assessment methodology; they will also need to change their underlying beliefs about students' ability, pedagogy, student success and school quality.

Institutionalizing New Standards and Assessments

What creates and sustains the knowledge, skills and beliefs of teachers who enter the profession each year and continue to practice over time? What creates and sustains the opportunity for students to be educated in the arts and reach new standards? Knowledgeable teachers are necessary, but far more is involved in ensuring that those opportunities occur.

If the new arts standards and their related assessment methodologies are to succeed as part of the everyday education of young people, plans need to be developed and implemented that will bring those formal mechanisms into alignment with those standards and assessments. In

this way, those standards and methodologies will become an institutionalized feature of schooling. Figure 5.1 is a preliminary list of the formal mechanisms of schooling that support or fail to support a particular educational objective. After each item, I have identified one or two kinds of organizations that are major policy makers in the field. It is certainly not an exhaustive list; the organizations serve as illustrations.

No matter what your standards are, you have to prepare teachers to meet those standards, and you must reach out to communities and build a constituency for art.—Bernard Charles

The National Council for Accreditation of Teacher Education (NCATE) accredits teacher education programs at more than 500 universities that offer programs, almost half those in the United States. Part of the approval process includes a folio review whereby a national specialty organization judges the acceptability of the program in each teaching specialty. The organization determines the criteria for the review. For example, the National Council of Teachers of Mathematics (NCTM) evaluates programs to prepare math teachers. The criteria that NCTM applies to such programs were recently aligned to NCTM's national content, performance and teaching standards.

The potential exists for this linkage to work for arts education in theater and dance. Drama programs would come under the review of the National Council of Teachers of English. Dance programs would, for now, be reviewed by the American Alliance for Health, Physical Education, Recreation, and Dance. Currently, the national

organizations for music and the visual arts are not affiliated with NCATE.

Learning opportunities for students in high schools are limited to the course offerings. In small high schools, an elective course in the visual arts is rare; not enough students would choose the course to justify hiring a qualified teacher. In rural areas, qualified teachers in the visual arts are usually difficult to find, even if the enrollment is large.

Louisiana's Answer to the Challenge

A development in Louisiana over the last four years illustrates another way to put the arts together. What Louisiana calls fine arts courses were taught in 1988 in only about one-third of the state's high schools as an elective. State board policy "recommended" fine arts as part of the course of study for students who aspired to go to college, but fine arts courses were not required.

Three related actions changed this situation. The Louisiana Board of Education appropriated funds for the development of a new state curriculum framework in the fine arts; work also proceeded for new frameworks in drama, music and dance; and the state legislature enacted a law that essentially made attending a Louisiana university tuition-free for middle- as well as low-income students. To qualify, students needed to demonstrate reasonable academic ability and to have completed certain high-school courses, including one in the fine arts.

While this law was under consideration, the state Department of Education, with state funds, was busy

Figure 5.1

Institutional Mechanisms for Standard Setting

Preservice Education of Teachers

Accreditation of teacher education programs
- –National (National Council for Accreditation of Teacher Education) criteria
- –State (State boards of education policy)

Certification of teachers
- –National (National Board of Professional Teaching Standards)
- –(State boards of education policy)

Student Opportunity to Learn in K-12 Grades

Elementary school curriculum requirements
- –State and local boards of education policy

Secondary school courses
- –Required courses (State and local policy)
- –Electives (Local policy and resources)
- –Distance Learning programs (State and local resources)
- –Dual registration with universities (University administration; local board policy)
- –Advanced Placement courses (Local and state policy)

University Requirements

Admission requirements (University Administration; Regents' policy)
Scholarship requirements (Benefactors, legislature)

Curriculum Frameworks

State (State departments, state boards of education)
Local (Local administrations; local boards of education)

Assessment Systems

National (National Assessment of Education Progress)
State (State departments, board of education policy)
Local (Administration, boards of education policy)
Classroom Assessments (Professional associations)
College Admissions Tests (College Board)

In-Service Education of Teachers
Programs:
- -National (National Endowment for the Arts, National Endowment for the Humanities, Department of Education)
- -State (State associations, State departments)
- -Local (LEA Administration, universities)

State certificate renewals requirements
(State boards of education)

Textbooks
State adoption criteria and process
(State boards of education policy)
Local selection criteria and process
(Local boards of education policy)
Production of "consumer reports"
(Professional associations)

Categorical Aid for Arts Education
Federal (National Endowment for the Arts, National Endowment for the Humanities, Department of Education)
State (State legislatures)
Local (Local boards of education)

Instructional Resources
Computer software (software firms)
Public television

School Delivery Standards
National (National Governors' Association)
State (State boards of education, legislatures)

K-12 Accreditation Requirements
Regional (Regional accreditation associations)
State (State boards of education)

piloting a new distance-learning program using computers, high-resolution color monitors, electronic pencils and bulletin boards, modems, open voice communication, and a pupil-teacher ratio of 25 to 1. The program included a new course in the fine arts. When the tuition-exemption law passed, Louisiana began to implement the new distance-learning program statewide. Fine arts quickly became the program with the largest enrollment. Within two years, fine arts became available to students in every high school in the state, even high schools with graduation classes of 10 or 12 students.

Maybe a planned, self-conscious attempt to make the many parts of the system congruent with, or aligned to, a new vision of arts education and assessment methodologies will not be necessary. Maybe new standards and assessments will be so self-evidently superior and virtuous that, like the better mousetrap, once they are invented, the whole educational establishment will beat a path to their door.

I am, however, doubtful. The enterprise of schooling in America is a complex, loosely jointed organism in which all the parts are interdependent. If only one or two parts are changed, all the other parts will act in unison to bring the deviations back in line to sustain the status quo. At the least, the other parts will ignore and fail to support the new so that it dies, starved of encouragement and support.

In closing, I offer a personal note of optimism about the beneficial role that standards and assessments will have on education in America. I am encouraged by the pioneering work on assessment that is taking place in the

arts education community. The inventive work on student portfolio development and holistic performance assessment is teaching lessons that will benefit all the other disciplines.

PROBLEMS IN TEACHER EDUCATION

Teacher-training institutions are frequently regarded as among the most difficult institutions to change. Professor Joan Ferguson, director of assessment in the College of Fine, Per-

forming, and Communication Arts at Wayne State University, adds lack of training in assessment to the complaints against teacher-training institutions.

In current research on assessment, Professor Ferguson finds that most teacher-training programs do not require training in assessment or offer it as a training option. In fact, only half of the teacher-training programs offer a course in measurement, despite growing national emphasis on outcome-based education.

What we need is more show and less tell.—Ellen Harris

She believes that higher education's resistance to training teachers in assessment could be overcome by improving assessment methods, by motivating the educational community, and by promoting collaboration between professional associations and colleges of education in the dissemination of information. She urges educators to request training in assessment and measurement at their local institutions.

PROBLEMS FROM THE ARTISTS-IN-THE-SCHOOLS PERSPECTIVE

Joanna Featherstone, an artist and storyteller who regularly performs in schools, picked up on Dr. Cody's statement that the opportunity for students to learn in high schools is limited to the courses offered.

This is true in elementary schools as well, she said, citing the fact that some schools can barely afford to employ her to

teach drama to their students, while others pay her handsomely to work with only a few students at a time. "How will national standards reflect this reality?" she asked.

If there are "standardized tests" in the arts, Featherstone wondered what might happen to students who flunked them. "Could they be the same South Bronx students who are deeply committed to their own creativity in the medium of break dancing or whose love of language is embedded in the rap music they compose? How will standardized definitions of 'good art' be constructed?"

Featherstone worried about teachers' beliefs and attitudes, if the arts are assessed and therefore must be taught. From her perspective, she sees many teachers who have little respect for poetry and other arts—who are even afraid of the arts.

6

What Are We Going to Do About It?

The symposium galvanized energy around the issue of arts education assessment. With some useful dissent, there was consensus on the essentials of arts education assessment and its role in arts education. The question is: What are we going to do about it?

Answers given during the symposium's working groups swelled from a trickle to a torrent as participants realized how many players were involved in developing responsible arts education assessment. Among their answers: make road maps to national and regional conferences on arts education assessment; provide more money for professional development, for research, for arts education itself; persuade state and local governments that good assessments are worth the investment; get parents involved both in assessments and in support of arts education; leave educators alone locally to work this out themselves; promote collaboration among groups who support

Figure 6.1

Action Agenda for Arts Education Assessment

Recommendation	Specific Actions	Organizations and Groups Responsible
1. Establish a national arts education assessment information network	Immediate need for information about arts education assessment projects, including the publication of a glossary of assessment terms; a chart of events such as conferences and meetings concerned with arts education assessment; and dissemination of models of assessment	ACA, National Arts Dissemination Network
	Facilitate conference attendance for teachers	Boards of education, teachers unions
2. Provide resources to develop arts education assessments	Professional development for teachers	State governments, local boards of education, teachers' unions
	Funding	State governments, local boards of education, taxpayers (parents, business and community groups)
	Local autonomy in the development of standards and assessments	National, state, and local education authorities
	Local support	Community leaders, boards of education, parents, business and industry
	Training for future teachers in preservice programs	Certification authorities, universities, teachers' unions
	Consultants	State education authorities and local education authorities

3. Facilitate and promote research into arts education assessment	Research into forms of assessment and their comparative qualities, successes and failures Research into acquisition of skills and knowledge and into different patterns of learning in the arts	Universities and teacher-researchers
	Participate in the design and development of assessments	Teachers, arts specialists, artists in the schools
4. Advocate for more arts education	Promote arts education for all students in all schools	Education authorities from the national to the school level; parents; business and community groups; artists and art organizations
	Make the arts as important as athletics	School administrators; taxpayers; legislators
	Establish the arts as part of college admissions requirements	Universities and colleges
	Demonstrate the connection between arts education and general student achievement	Researchers, teachers, school administrators
	Demonstrate how the arts contribute to an educated work force	Teachers, researchers, business and industry leaders

arts education—and more. (See appendix D for a selection of participants' contributions to the working-group sessions.)

THE ACTION AGENDA

Four major recommendations emerged from the discussions:

- ☐ Establish a national arts education assessment information network;
- ☐ Provide resources to develop arts education assessments;
- ☐ Facilitate and promote research into arts education assessment; and
- ☐ Advocate for more arts education.

The next question: Who should do it? Though somewhat less specific about the locus of responsibility for carrying out these actions, the working groups provided enough clues to identify major organizations and institutions. Figure 6.1 indicates what would constitute an action agenda for arts education assessment.

PROGRESS ON THE ACTION AGENDA

Response to the action agenda has begun. Indeed, it began at the symposium itself, when Milton Rhodes, then president and chief executive officer of ACA, announced that the William Hearst Foundation had provided a $100,000 endowment for the collection of information about models of assess-

ment of student achievement in arts education. This collection of information should become an integral aspect of the establishment of ACA's National Arts Policy Center and should be fully endowed within three years.

ACA proposes to establish a network to disseminate information about the development of arts education assessments. Rather than maintaining a collection of assessments, ACA would act as a clearinghouse, putting those who want to know about assessments in contact with those conducting them. It would maintain a collection of information about work on arts education assessment; promote research through its National Arts Policy Center; facilitate the convening of conferences, workshops and seminars; and serve as a resource for the arts education community on assessment.

For nearly a century we have considered assessment to be largely the province of the measurement sciences. It is up to arts educators to uncover the aspects of assessment that demand qualities of artistry: restlessness about what really matters, the fusion of assessment and learning, and the invention of new definitions of what it is to be insightful and inventive—Joan Boykoff Baron and Dennie Palmer Wolf

In establishing a dissemination network for information about arts education assessment, ACA would hope to cooperate with two other national networks. One is the National Arts Education Information Network, which is currently being developed by the Kennedy Center for the Performing Arts. The network grew out of a recommendation of the Arts Education Partnership Working Group, which was established and co-

chaired by James Wolfensohn, Kennedy Center director, and Harold Williams, director of the J. Paul Getty Trust. David O'Fallon, director of the Working Group, described one of the group's goals as being the creation of a "seamless conversation among arts instruction, assessment, research, and dissemination." The National Arts Education Information Network in-

cludes the entire field of arts education—exemplary programs, community arts education programs, professional development workshops for arts teachers and opportunities for internships. It will cooperate with ACA's arts education programs and its National Arts Policy Center.

The second network is the Student Collaboratives on Assessment and Student Standards (SCASS) in the arts. SCASS was founded in 1991 under the auspices of the National Council of State Arts Education Consultants (NCSAEC) and the Council of Chief State School Officers (CCSSO), where SCASS is housed as part of Student Assessment Programs, directed by Edward Roeber.

Gain the support of unions, certification groups, state departments of education, professional associations, school boards, PTAs, higher education, and state and local governments.—Working Group participant

As described in a paper written by Joan Peterson, visual and performing arts consultant, California Department of Education, SCASS "was conceived to encourage cooperative student assessment development, based on the premise that two or more states would be interested in developing assessment frameworks and assessment exercises in the visual and/or performing arts. The expectation is that this mechanism will generate a higher quality of state-level innovative assessment in the arts in a shorter period of time at lower costs."

To provide models to its members, the SCASS group is now collecting information about exemplary arts education assessments, including how they were developed and by whom. The collection will consist of a few models of high quality. It

should be ready for informal dissemination in 1994, after scrutiny by a committee of SCASS members.

Clearly, there is a role for each of these networks. SCASS is concerned with state-level efforts directed at large-scale and classroom-level assessments. The National Arts Education Information Network seeks to connect many networks with users, including content sources such as those provided by ACA.

LOOKING FORWARD

Now that the Goals 2000: Educate America Act—with the arts where they belong as part of goal number 3 of the national education goals—has been passed, the arts have attained their deserved status. They will have been acknowledged as full members of the curriculum for all students. It is as if they have become adult in the educational world. Now we must face the challenge of maturity, becoming accountable for arts education through responsible, sensitive, truly artistic assessment.

7

Summary: Present Knowledge, Future Policy

The symposium is over, the participants have dispersed to their lives and duties. We have heard the presentations, read the papers and listened carefully to the responses and recommendations of the workshop groups. A complex case for standards and assessment in arts education has been argued on political, educational and artistic grounds. On the other hand, participants have expressed misgivings about the possible effects of arts education assessment on the artistic experience, and also about the difficulties of changing the inertia-bound educational system. In addition, many of the participants are still preoccupied with the overwhelming problem of obtaining adequate continuing support for arts education in general.

Time and distance bring perspective. Now, more than a year after the symposium has ended, we can summarize the position of arts education assessment and base future policy on present knowledge and experience. This summary is a step back from the easel to ask where we are in drawing the picture.

In chapters 1 and 2, we looked at the knowledge we have as a basis for policy: we know that assessment is basic to learning the arts, that the arts already have the tools for assessment at hand, and that, if the arts are to remain a fundamental component of every child's education, assessment is needed. Chapter 3 briefly describes arts education assessments that are being developed or carried out. The chapters that follow propose policy directions for arts education assessment and recommendations for those who might implement them. This summary chapter relies throughout on the riches of the symposium's presentations and discussions.

We believe that assessment is an essential tool for improving our understanding of what students know and are able to do and for enabling us to improve teaching. The ultimate models for arts assessment need to come from the arts themselves. They need to be performance-based and include perception and reflection. Partnerships with government, business and the community at all levels must be encouraged.—Harry Clark

WHAT WE KNOW ABOUT ASSESSMENT IN ARTS EDUCATION

Assessment Is Basic to Learning in the Arts

On reflection, it seems obvious that any form of learning has assessment built into it. If you are learning a language, you try it out and assess how well you can communicate. If you do not get what you want, you go back to your resources (books, tapes, teachers) and correct errors and deficiencies. If you are learning to ride a bicycle, your painful experiences cause you to reassess your strategies. Teaching naturally includes an ongoing assessment of success, in the form of the student's learning. In Carol Fineberg's words, "The language of assessment is relatively new, although the practice is as old as the methods of Socrates, Aesop, Abraham and any other good teacher. Good teachers try to ascertain what their students have learned almost by instinct."

However, in the artificial world of school learning, assessment has become "testing." In many people's experience, it has become detached from its essential role in learning. Memories of bubble tests affected the symposium participants' response to the idea of assessing the arts. Some recoiled from the idea and said: "Can't the arts be the one part of school safe from tests?" The norm-referenced standardized tests that are found so frequently in schools are largely administered from outside the school. For this reason, the information they might yield about the state of students' learning is not routinely communicated back to the teacher or the student in a meaningful way. The feedback loop between learning and assessment does not

develop.

In the performance and production of the arts, the feedback loop is the essence of development. It is so deeply embedded in the process that symposium participants—and, one suspects, many artists—did not recognize it as "assessment." It is not separate from either the learning or the practice of any art form. The mirrors that line a dance studio are not there so that neophytes can admire their arabesques—the mirrors are assessment devices so that the dancers can revise line and movement. In the other arts, teachers, listeners and other artists perform the reflective function of the mirror—the pun is intentional. As an artist matures, reflection is internalized. Accomplished artists are perceptive assessors of their own work.

The arts, by their very creative nature, are about testing and transcending the boundaries of what is known and understood, not about perpetuating the past.—Frank Philip

The Arts Have the Tools for Assessment

In addition to the tradition of reflective assessment, the arts also have formal assessments, which again have not been recognized as such. A visual artist takes to a gallery a portfolio of drawings or paintings, or photographic slides of sculpture or pieces too large to be carried easily. These pieces may be assessed by a jury, a group of artists who agree on the relative success of the works—which ones should be exhibited or given an award and which ones need further work. Performing artists undergo similar assessments in competitions, recitals and performances before critical audiences.

These two kinds of assessment—portfolio and performance—have been appropriated by reformers of assessment in other subjects. There are "portfolios" in mathematics, writing, reading, science and history/social studies. "Performance" assessment has become the generic name for any kind of educational assessment in which students demonstrate their ability and knowledge directly, not by the proxy of a multiple-choice test. Other academic disciplines have recognized the value of these forms of artistic assessment, while the arts have behaved

like Othello, "whose hand . . . threw a pearl away / Richer than all his tribe."

Artists and arts educators, therefore, have an innate understanding of assessment and its value for learning. Now they need to reexamine their knowledge so as to use it in promoting the centrality of the arts in education.

To Survive in Schools, the Arts Must be Assessed

When the arts education community was in despair about the omission of the arts from goal number 3 of the national goals, it was advised to establish standards and assessments. The arts would then gain parity with other academic disciplines. If learning in the arts is assessed at the state (and possibly national) levels, school districts and schools would, for their own sakes, ensure that the arts were taught to every student.

Statewide assessments that require portfolios of arts learning modeled on the *Tar Beach* CHAT or on the music portfolios developed in Pittsburgh's Arts PROPEL will inspire the reallocation of resources and program time. The reason is that the results of such assessments tend to provide persuasive information for school boards and also to attract media attention. National assessments like NAEP can focus national attention on students' learning, because, as Mary Crovo wrote for the symposium, such assessments are based on a consensus in the field about that learning. The consensus framework generated for the proposed 1996 NAEP arts education assessment embodies a vision of learning in the arts for all students. NAEP

not only assesses students on what they know and can do but also collects background information, which will make publicly, and perhaps painfully, clear the resources—and lack of resources—available for arts education.

The arts education community agrees that the power of assessments must be harnessed for the sake of arts learning, which, it believes, is the birthright of all students. The question is how to use assessments without being used by them.

ARTS EDUCATION ASSESSMENT NOW

Educators understand that the arts must be assessed not only to secure their place in every student's schooling but also to be true to their own nature. Because assessment is so deeply embedded in the artistic process, students must necessarily understand how it works if they are to experience the arts.

Assessment is information, and the form of its acquisition affects the kind of information that is gathered. The best way of acquiring information about arts education is to employ a multiplicity of forms probing learning in a number of modes. These include portfolios, group and individual performances, written reports and criticisms, interviews with students, observations of students at work and solutions to problems in many forms—products, designs, plans.

Because the arts have a tradition of both reflective and formal assessment, it might be expected that many flourishing examples of arts education assessment would exist as models. Alas, no. The number of examples is small, although the quality is encouraging. Many more arts education assessments are

in the design stage—a fruitful situation with enormous benefits for all involved, although not immediately helpful to those who see only a short window of opportunity for recognizing the legitimacy of arts education.

Only about six states require some form of arts education assessment in their statewide assessments. No national arts assessment has been carried out since the 1970s, although a NAEP arts education assessment is proposed for 1996. Districts seldom ask for assessments in the arts.

Models of arts education assessments that are currently available are listed below. However, the list is not exhaustive, and no judgment of quality is intended or implied by omission. It is simply that information about other models is not easily available.

- ☐ Arts PROPEL was a five-year project jointly conducted by the Pittsburgh Public Schools in Pittsburgh, Pennsylvania; the Educational Testing Service; and Project Zero at the Harvard Graduate School of Education. Arts PROPEL developed student portfolios, with written reflections on the progress of creative projects, in all the arts, including creative writing. Since the end of the formal project, samples of the writing portfolios have been scored to determine the level of student achievement and also the opportunities for revision and peer review available to the student.

- ☐ The Florida Institute for Art Education has developed the Comprehensive Holistic Assessment Task (CHAT), described in chapter 3. The institute is working on other CHATs, which are centered on

the understanding of an important work of art and the relationship of that understanding to students' creative responses.

- The Towards Arts Assessment Project (TAAP) in California was developed jointly by the History-Social Science/Visual and Performing Arts Office of the California Department of Education and the Sacramento County Office of Education.[1] The project encourages arts teachers to develop performance assessments for the statewide assessment, which is expected to include the arts within a few years. The TAAP assessments are for all grades in four arts: dance, music, theater and visual art. TAAP's efforts will be intensified as more teachers get involved, especially through The California Arts Project (TCAP), one of the state's nine subject-matter projects. The assessments will be revised on the basis of experience in the classrooms of TCAP and TAAP teachers.

- The Advanced Placement Studio Portfolio Evaluation is the only nationwide portfolio assessment. It is designed, administered and scored by the Educational Testing Service for The College Board. The evaluation does not require multiple-choice or even a written product, but rather a portfolio of drawings or general visual art products. The portfolios are assessed, like other Advanced Placement examinations, by a panel of "readers" drawn from college and high school faculties.

- The 1960s and 1970s NAEP assessments used

audiotapes to assess students' musical abilities. As Paul Lehman points out, the 1996 NAEP assessment does not need to start from scratch, because the earlier experiences constitute a foundation to build upon.

- The state of Kentucky is now including the arts in its completely redesigned assessment program, which includes portfolios and open-ended and performance events within the next two years.

- Other countries, particularly Great Britain and the Netherlands, have developed comprehensive performance assessments in the arts. These assessments involve having the students' own teachers develop, administer and score the work.

POLICY CONSIDERATIONS FOR ARTS EDUCATION ASSESSMENT

What Must Be Assessed in the Arts

Assessment sends a powerful message, especially when the results are reported publicly. But it is not the fact of assessment alone that ensures attention. The form of the assessment, the kind of knowledge and skill embodied in the required tasks, makes a statement about the learning expected in the arts. More than production and performance must be assessed, and more than spectacular performance must be honored. The growth achieved by a student who has a personal goal and makes progress toward it may not reach an established stand-

ard, but it is immensely significant to that student. That progress reflects a true investment in the experience of artistic understanding.

Learning in the arts means understanding the social function of the arts historically and learning about their essential

role in the construction of personality and humanity. The CHAT on Faith Ringgold's *Tar Beach* is not a collection of works but a selection of experiences—including individual and collective artistic productions—that demonstrate deep understanding of an important artifact.

Brent Wilson spoke of an ideal assessment that would reveal students' understanding of the relationships between their own work and the works they interpret. He believes that the "one principal goal of visual arts education" is to gain "deep insights into dimensions of self and universe that are best understood (and perhaps sometimes only understood) through works of visual art." Wilson believes this happens through the "creation and interpretation of works of art." The emphasis on each is equal, which is a significant departure from the traditional training of artists. An artist's assessment of her performance or production need not necessarily include interpretation of other works. But the purpose of arts education is, as Wilson insists, broader than the training of artists as producers and performers.

The purpose of arts education is to produce citizens of a democracy who care deeply about the arts, understand their importance to a full life in a civilized society and are willing to expend time and resources to ensure that they flourish. There is no single word to sum up the arts-educated citizen: "audience" is too limited and "consumer" too crass. People must be educated so that they regard the arts as more than entertainment. The arts must be seen as essential to the daily living of lives that embrace the riches of the past and the possibilities of the future. The object of assessment in arts education must be learning that produces such citizens.

Who Will Be Assessed in Arts Education Assessment?

The goal is to educate all students in the nation's schools. Arts education has too often focused largely on identifying and fostering talent for performance and production. Not all students have talent, but all have the potential to become the arts-educated citizens vital to a flourishing society. Any student can learn how to look at visual art, how to appreciate dance and theater, how to hear music. They can learn the historical role of the arts in social contexts, they can learn the criteria for comparatively evaluating works of art, they can understand the unique nature of artistic thinking.

To learn the arts in these ways, students must also be actively engaged in the arts—that is, they must draw, paint, dance, play instruments, sing, act. But their ability to do so well is less important than what they learn about the arts from these activities; their ability does not define their learning in the arts.

Setting high standards for students . . . . is based on the idea that all students can achieve on a high level—if not necessarily the same level. Individual differences should be dealt with not by lowering expectations, but by increasing the attention paid to the student who is not reaching the goal.—Wilmer S. Cody.

For example, in the CHAT assessing students' understanding of Faith Ringgold's quilt *Tar Beach*, the students produce both an individual artwork and a collective product. However, the portfolio is judged on much more than the pictures or collages the students make. The culminating event is a

reinterpretation of *Tar Beach* in light of all the experiences in the unit, including making works of art. Thus a student could produce a portfolio in which the written pieces show deep understanding of the roots of *Tar Beach* in African American life and culture, and further show that the understanding could not have been attained without an attempt at drawing the student's own vision of flying. The student's own drawing or painting may not be the best part of the portfolio, but experiencing the techniques of the arts provides vital insight into the qualities and value of artistic products.

To reiterate, arts education must be provided for all students, not only those who can produce art. The objective of the assessment must be the students' acquisition of knowledge and understanding of the arts, not the production of artworks alone.

Standards for Arts Education Must Be Clear

Assessment is not possible without standards, implicit or explicit. The dancer who assesses his pose critically in the mirror is using an internalized "perfect line," a standard he may never have seen actualized although it compels his continuing efforts. There is always a standard. The issues for arts education are to establish standards in a public process and to apply them to all arts learning, not only performance and production.

National standards in the arts have now been established in the process described to the symposium by Francie Alexander and A. Graham Down, who is chair of the National Advisory Panel for Standards in Arts Education. The process of setting standards fulfills the need for open public discussion about the

arts in U.S. education. That discussion concerns how to make implicit standards explicit, a taxing and frustrating task at best, but a vital one. As Alexander said, "standards for all students in the arts will have important consequences at every level in education, especially in the schools and classrooms."

Joan Boykoff Baron and Dennie Palmer Wolf see standard setting as an opportunity to make public the possibilities of arts education: "What if we were to use the process of standard setting courageously—as a way of creating a bold place for the arts in education?" For Baron and Wolf, the arts are a way of understanding culture deeply—the cultures of others as well as one's own. Standards that also make explicit the arts' connections with other subjects will demonstrate how the arts are integral to every child's education.

Standards must also apply to every kind of arts education, not only that provided by arts teachers in scheduled classes. Carol Fineberg made an eloquent case for the value of assessment to artists-in-the-schools programs. To produce the learning in the arts envisioned for all students, these programs must complement and supplement in-school classes.

How the Arts in Education Will Be Assessed

The methods of assessing may seem obvious: portfolio and performance, of course, with attention also to the historical, aesthetic and critical aspects of the arts. Chapter 3 contains two excellent examples in Baron and Wolf's descriptions of the Florida Institute for Art Education's CHAT and in Fred Taylor's work with his band students. Additional descriptions of major kinds of assessments appropriate to the arts may

make the concept more congenial.

A caveat is necessary: although assessments can be categorized, doing so will not exhaust the kinds of assessments that are possible or even those that may already be in use. For example, it is difficult to give a single name to the activities Fred Taylor includes in his program of teaching, assessment and student self-assessment. The typology presented below is intended only as a guide in approaching the topic.

As mentioned at the beginning of this book, "performance assessment" has been adopted as the name for assessments that require students to demonstrate directly their knowledge and skills. Performance assessments fall into two categories, on-demand and curriculum-embedded assessments.

ON-DEMAND ASSESSMENTS

On-demand assessments are exactly like a performance. A time is set for the performance, the student prepares, and the performance is judged on its quality at that time and at that time only.

In preparing for these assessments, the students develop abilities other than technical proficiency. In an assessment designed as part of TAAP, a California drama teacher prepared his first-grade students for a holiday play in which they were to enact toys in a toy shop. The children wrote the script, rehearsed and performed the play in costume. Before showing them the videotape he had made of the performance, the teacher asked the students to discuss the qualities of a good performance. They decided that "being the toy all the time" was the principal criterion. Then he showed them the videotape and

asked them to evaluate themselves on a scale of 1 through 6. Although there were more grades of 6 than an adult might have awarded, the children understood the criterion and could apply it to themselves.

In another TAAP project, dance students were asked to add 16 measures of their own composition to a dance they were learning. They were required to use popular or street dancing, which they had to research in person or on videotape. When they performed the complete dance, they were judged on the whole—how their own composition melded with the learned dance—as well as on their command of the idiom, originality and creativity.

CURRICULUM-EMBEDDED ASSESSMENTS

Curriculum-embedded assessments are part of regularly scheduled instruction. Portfolios are one example of such assessments; other examples are projects in which groups of students collaborate on an artistic activity, such as writing and producing a play.

The act of scoring improves the task, the teacher's understanding of the content, and the content and pedagogy that result from the task.—Joan Boykoff Baron

Portfolios in arts education can be almost infinitely variable in form, content and scope, provided their purpose is clear. The *Tar Beach* CHAT is designed to assess how students understand Ringgold's quilt-painting. All the activities recorded in the portfolio are directed to that end. Similarly, the portfolios designed in Arts PROPEL (or what are called in Pittsburgh "domain projects," and elsewhere may be

called "tasks") assess students' abilities to fully understand a song by singing it, or a painting by undertaking a similar pictorial challenge.

Fred Taylor's students might keep a portfolio record of their experiences as they learn about music as well as how to play it. A TAAP teacher in an inner-city California school asked her students to construct a portfolio culminating in the composition and performance of a musical round. The students researched rounds, wrote about composers of rounds, sang them, learned the correct notation, and rehearsed and performed them. The portfolio was scored on the quality of each component as it contributed to the student's understanding.

Orchestras, bands, dances and plays present obvious possibilities for project assessments, as in Fred Taylor's use of the final concert to assess his students' understanding as well as their musical performance.

Group projects offer an opportunity for assessing individual students not only for their own abilities but also for their contributions to the group. This is an opportunity the arts education community should not overlook. The preparation of students for the cooperation needed in the work force will preoccupy policy makers for the next few years. Performing arts ensembles and group arts productions, along with team sports, offer students the experience of cooperation and the ability to dovetail their strengths with those of others.

THE SCORING OF PERFORMANCES AND PORTFOLIOS

Scoring performances and portfolios is best accomplished as a group activity. Group grading or scoring obviates the ques-

tion of "objectivity" by achieving consensus, which is in fact how the arts are judged in the real world. Juries decide among themselves by consensus what will be hung in an exhibition; panels decide musical, dance and theater competitions. It is necessary only to bring those well-established procedures into the school. The Advanced Placement Studio Art Portfolio Evaluations have always used group grading, and, as mentioned above, the Arts PROPEL portfolios were scored by groups of teachers in Pittsburgh.

Group grading is frequently guided by a scoring guide or

rubric, a set of criteria for the expected qualities in the work being assessed. These should be decided ahead of time and will be used extensively during the setting of exemplars, which is a major feature of any group grading session. The graders look at examples of work expected to receive each score (1 through 6 or 1 through 4, perhaps) and discuss the qualities they exhibit. This process takes a long time, because the groups must arrive at consensus on the exemplars if they are to score the bulk of the products accurately and reliably. In the Advanced Placement Portfolio Evaluation, the exemplary portfolios are stationed at the front of the room so that the "readers" may refer to them throughout their scoring.

Any scoring guide must be written in language that permits the recognition of outstanding achievement and of achievement that is outside the norm in original ways. Most large-scale group grading sessions produce surprises: a student will have solved the problem in a new way or produced a work that no one would have imagined. A scoring guide that does not leave room for the original and startling response will stifle creativity.

Scoring in groups helps teachers to confirm standards for a district, a school or a department. The scoring process itself demands attention to the implicit standards underlying grading and scoring, as discussed above under standard setting. From group experiences of scoring or grading, teachers perceive the standards that are expected and how they apply to their students. One TAAP participant reflected on her grading practice: "I have discovered that my approach is on the individual, not on some universal expectation. I guess the purpose of the project is indeed to begin to develop some idea of norms. I had to shift my perspective."

Designing performance assessments is a task for teachers. They know the subject and their students. However, it is not for teachers alone: university arts education professors, evaluation specialists and practicing artists must be part of the process of designing assessments.

An excellent means of spreading information about arts education programs and their accomplishments would be to include parents, community members and businesspeople in group grading sessions. Imagine a board of education meeting at which the community (including teachers and students) examined and scored students' photographic portfolios or attended a senior dance concert and scored the performances. Board members and the community would not only see what students can do in the arts but also learn how to perceive the quality of student work.

Assessment should be understood as a public demonstration of accomplishment, a stimulus for discourse about the essence of artistic learning. "Testing" has concealed the real nature of assessment. No one wants testing in arts education. Instead, the arts need to regain their place as the pioneers in assessment as a creative process.

CHANGES IN ARTS EDUCATION CAUSED BY ASSESSMENT

Although all may agree that standards and assessment are essential and that they should embody a vision of what arts education could be, it is important to remember what a standards-based system, in Francie Alexander's term, needs if it is to be successful. Wilmer S. Cody, executive director of the

National Education Goals Panel, points out that "new ideas must be incorporated into the total fabric of education in America. The whole system, or at least its major parts, will need to be changed in ways that support the implementation of the new standards and assessments." His list of the institutional components that must be modified is a welcome reminder of the far-reaching ramifications of standards and assessments.

Clearly, requiring that all students learn the arts and that they are assessed in that learning means a different kind of arts education from the present training-oriented teaching. Few arts teachers have been trained to provide a full program in the history, literature and criticism of their art form. They will need the professional development exemplified in the programs of the New York State Department of Education's Summer Institutes with the Performance Assessment Collaboratives for Education (PACE); the Getty Center for Education in the Arts Institutes; and The California Art Project. These and similar programs will develop students' intellectual knowledge of the arts and restructure school schedules to provide enough time for complete programs.

Assessment of all aspects of the arts will provide incentive in the right direction. Because assessment is a statement about what is valued in education, assessing the history, criticism, social context and meaning of the arts, as well as productions and performances, makes clear what students must learn—and be taught. Where there is assessment, there will be investment of effort and resources.

In sum, arts assessment must be used to promote a view of education in which the arts are indispensable.

A ROLE FOR EVERYONE

All the constituencies represented at the ACA symposium—and more—must participate in promoting arts education through assessment. Some can be more active than others, but all can understand the arguments for assessment and can contribute ideas to the development of good instruments.

The essentials of good arts education assessment are:

- **National and state standards,** developed by processes in which teachers, administrators, parents, artists, taxpayers and businesspeople are involved.

- **Research into assessments:** arts education teachers, along with assessment experts from universities and the arts and educational communities, are indispensable in these processes.

- **Dissemination of knowledge about assessment:** a national network of information about assessments in general and examples of particular assessments will be essential to their efficient development.

- **The redesign of arts education in three areas:**
  1) within the arts, attention must be given to the history, philosophy and criticism of the arts as well as to production and performance;
  2) also within the arts, connections must be made between and among the arts; and
  3) across the curriculum, the arts must be included in all the other disciplines. Clearly such a major rethinking must involve more than arts

education teachers; it will entail the cooperation of teachers in all the other disciplines and the active support of administrators at all levels.

- **The reshaping of preservice education for arts teachers.** The same cooperation referred to above must take place on the postsecondary level, with the addition of training in, and experience of, comprehensive assessment, so that teachers of the arts arrive in the schools prepared to teach and assess all aspects of learning in the arts.

- **Financial support for the arts as basic.** To ensure that future U.S. citizens become lifelong learners, consumers, performers and lovers of the arts, legislators should develop measures to finance arts education—and the rest of us should vote for them.

The symposium was a turning point in the fortunes of the arts in U.S. education. Because it called together so many different constituencies and persuaded them that assessment is essential for the survival and future health of the arts in American schools, it galvanized energy in many directions. By no means unimportant was the contribution of skeptics and critics, who worried about the intrusion of assessments on the essential integrity of the arts. The participants' cautions and fears were as valuable as their suggestions and encouragement.

Assessing arts education faithfully may be even more difficult than we now imagine, but the cooperation of the institutions and organizations represented at the ACA symposium will make it possible. The future of learning in the arts for all U.S. children makes failure unthinkable and success an imperative.

Appendix A

About the Symposium and the Participants

The purposes of the symposium, as formally communicated to the participants, were as follows:

- ☐ to clarify the contribution of arts education assessments and to make the case for integrating dance, music, theater and the visual arts into the national agenda of education reform;
- ☐ to identify characteristics of a model curriculum and of assessment strategies that advance student learning and improve instruction, including alternative assessment methods;
- ☐ to identify policy-related projects in the assessment of student performance, including research, model projects and case studies;
- ☐ to review the status of national standards for learning and assessment in K-12 arts education, including the status of prospective assessments in the arts;

- to establish networks for coordinating and implementing national, state and local arts education assessment efforts; and
- to develop an action agenda for arts education assessment of student performance and learning outcomes.

The program consisted of two major kinds of events: large sessions addressed by panels of experts, and working groups, 15 of which met for three sessions to discuss topics arising from the presentations at the symposium and from the background papers.

The symposium participants included distinguished practicing artists such as Benny Andrews, Theodore Bikel and Billy Taylor; administrators concerned with the reform of education on the national level such as Francie Alexander, then Deputy Assistant Secretary, Office of Educational Research and Improvement, U.S. Department of Education; Wilmer S. Cody, then Executive Director, National Education Goals Panel; and Anne Imelda-Radice, then Acting Director of the National Endowment for the Arts (NEA); state arts education consultants representing 25 state departments of education; arts teachers; and representatives of state and local arts agencies, community-based arts organizations, teacher-training institutions, the major arts education professional associations, philanthropic foundations and business communities. For one weekend, Atlanta was the center of the arts education community in the United States.

The symposium began with greetings from Donald Greene, Vice-Chair of the American Council for the Arts and

President of the Coca Cola Foundation, who welcomed the participants to Atlanta, the home of Coca Cola and made abundantly clear the commitment of the business community to the cause of arts education. His commitment was echoed by Charlotte Frank, Vice President of Macmillan/McGraw Hill School Publishing Company and member of The Business Roundtable Education Task Force. Billy Taylor, a member of the ACA Board of Directors, assured participants that practicing artists are intensely interested in arts education and, therefore, in arts assessment. Anne Imelda-Radice assured the symposium of support and interest from the NEA, and Gene Carter, Executive Director of the Association for Supervision and Curriculum Development, conveyed the commitment of supervisors and administrators to the cause of arts education.

The 15 working groups offered a chance for everyone to digest the presentations, safely reveal their fears and their lack of knowledge about assessing the arts in education, and find common ground with others in defining a vision and making recommendations for its achievement. The facilitators of the groups demonstrated yet again the wide net that the ACA casts in the arts and arts education, and reinforced the significance of the symposium as a means of disseminating information and ideas about arts assessments.

The 15 group facilitators were as follows: Richard Bell, National Executive Director, Young Audiences; Diann Berry, Director of Art Education for Binney and Smith, the makers of Crayola Crayons; Ralph Burgard, President, Burgard Associates, and national and international consultant on arts and cultural programs; Gordon Cawelti, immediate past president of the Association for Supervision and Curriculum Development;

Harry Clark, Principal of the Pittsburgh High School for the Creative and Performing Arts and a member of the National Assessment of Educational Progress Arts Education Steering Committee and of the Kennedy Center's Arts Partnership Working Group; Marthalie Furber, Education Director of Opera America; MacArthur Goodwin, Art Education Associate, South Carolina Department of Education; Ellen Harris, Associate Provost, Massachusetts Institute of Technology; Jonathan Katz, Executive Director, National Assembly of State Arts Agencies; Jeffrey Kesper, Executive Director of the Southern Arts Federation; Gina May, Visual and Performing Arts Supervisor, State Department of Education, Washington; Jon Quam, Director of the National Teacher of the Year Program, Council of Chief State School Officers; Edward Roeber, Director of Student Assessment Programs, Council of Chief State School Officers; Scott Stoner, Associate Director, the Kennedy Center Education Department; and Danielle Withrow, President of Community Ventures.

Appendix B

The Symposium Program

Friday, September 18, 1992

1:00 - 1:45

General Session I

Opening Remarks

Donald Greene, ACA Vice-Chair, Board of Directors and President of the Coca Cola Foundation

John Straus, ACA Arts Education Board Chairman

Carol Sterling, ACA Director of Arts Education and Symposium Coordinator

Grey Seal Puppets

Billy Taylor, ACA Board of Directors, Jazz Musician and Educator

Anne Imelda-Radice, Acting Chairman, National Endowment for the Arts

1:45 - 3:15

General Session II

The Place of Arts Education Assessment in Public

Education Reform: Recommendations for the Future

Moderator: Charlotte Frank, Vice President, Research and Development, Macmillan/McGraw Hill School Publishing Company

Presenter: Francie Alexander, Deputy Assistant Secretary for Policy and Planning, Office of Educational Research and Improvement, U.S. Department of Education

Responders:

Gene Carter, Executive Director, Association for Supervision and Curriculum Development

Doug Herbert, Acting Director, Arts in Education Program, National Endowment for the Arts

David O'Fallon, Staff Director of the Chairman's Working Group on Arts Education, John F. Kennedy Center for the Performing Arts

3:30 - 5:30 Small Group Meetings with facilitators

Saturday, September 19, 1992

8:45 - 10:30

General Session III

Summary of small group meetings: Report back to large group—facilitators

Moderator: Alice North, The North Group Inc.

Standards, Curriculum & Assessment in Arts Education: Envisioning New Possibilities

Moderator: Rita Foy, Program Specialist, Office of Educational Research and Improvement, U.S. Department of Education

Presenter: Joan Boykoff Baron, Director of Performance Assessment Collaborative for Education (PACE), Harvard Graduate School of Education; and Connecticut State Department of Education

Responders:

Janis Hutchison, Visual Art Specialist, Evans Elementary School, Evans, Georgia

Alice Lovelace, Georgia Council for the Arts, Artist in Education Program

10:45 - 12:15

General Session IV

Status of Standards, Curriculum and Assessment—K-12 Arts Education

Moderator: John Mahlmann, Executive Director, Music Educators National Conference, ACA Board of Directors

Presenters:

Brent Wilson, Director of the Penn State University Center for Policy and Evaluation Studies in the Arts, Head of the Program in Art Education at the Penn State University (Visual Arts)

Paul Lehman, Senior Associate Dean, School of Music, University of Michigan (Music)

M. Lin Wright, Chair, Department of Theatre, Arizona State University (Theater)

Deborah Brzoska, Fine Arts Coordinator, Vancouver School District, Vancouver, Washington (Dance)

A. Graham Down, Chair, National Advisory Panel for Standards in Arts Education, and President, Council for Basic Education. Representing the Consor-

tium of National Arts Education Associations: National Art Education Association, Music Educators National Conference, National Dance Association, American Alliance for Theatre and Education, and Educational Theatre Association

12:30 - 2:00

General Session V

Moderator: Joan W. Harris, Vice Chairman, The Harris Foundation and Chairman of The Illinois Arts Alliance, ACA Board of Directors

"State of the Art of Assessment" in General Education

Presenter: Eva Baker, Director, National Center for Evaluation, Standards and Student Testing, University of California, Los Angeles

2:15 - 4:00

Small Group Meetings with facilitators

4:15 - 5:45

General Session VI

Assessing Student Achievement in Programs led by Community Artists

Moderator and Presenter: Carol Fineberg, Educational Evaluator

Presenters:

Jessica Davis, Co-Director, Project Co-Arts, Harvard Project Zero

Diana Turner-Forte, Educational Director, Greater Columbus Arts Council

Alan Sandler, Director of Educational Programs,

American Architectural Foundation

General Session VII

Arts Education Assessment of Student Performance and Learning Outcomes and the National Education Goals

Moderator: Bernard Charles, Senior Vice President, Quality Education for Minorities Network

Presenter: Wilmer S. Cody, Executive Director, National Education Goals Panel

Responders:

Kathryn Martin, Chair, National Coalition for Education in the Arts and Dean of the College of Fine and Applied Arts, University of Illinois

Joan Ferguson, Director of Assessment, College of Fine, Performing and Communication Arts, Wayne State University

Joanna Featherstone, Actress

Sunday, September 20, 1992

8:45 - 10:30

General Session VIII

Plans for National Assessment of Educational Progress (NEAP) Arts Consensus and the Role of State Arts Education Frameworks

Moderator: Mary Ann Stankiewicz, Program Officer, The Getty Center for Education in the Arts

Presenters:

Frank Philip, Chair, National Council of State Arts Education Consultants and Arts Education Consult-

ant, Michigan Department of Education

Joan Peterson, Project Convener, Arts Education Assessment Consortium and Visual and Performing Arts Consultant to the California Superintendent of Public Instruction, California Department of Education

Mary Crovo, Assistant Director for Test Development, National Assessment of Educational Progress (NEAP) Arts Consensus contract

10:45 - 12:00

Small Group Meetings with facilitators

12:15 - 1:15

Summary of small group meetings: Report back to large groups

Moderator: Alice North

1:15 - 2:30

General Session IX

Summary of Symposium and Next Steps

Presenter: Ruth Mitchell, Documenter of Symposium and Associate Director of Council for Basic Education

Benny Andrews, Visual Artist

Final Remarks—Milton Rhodes, President and CEO, ACA

Appendix C

Authors and Titles of Prepared Papers

Francis Alexander, Deputy Assistant Secretary, Office of Educational Research and Improvements, U.S Department of Education

The Placement of Arts Education Assessment in Public Education Reform Efforts: Recommendations for the Future

Doug Herbert, Acting Director of Arts in Education Program, National Endowment for the Arts

Chronolology of Developments and Events Associated with Assessments in the Arts

Joan Boykoff Baron, Director of Assessment Systems Performance Assessment Collaboratives for Education, Harvard Graduate School of Education; Coordinator of Common Core of Learning Assessment Program, Connecticut State Department of Education

Dennie Palmer Wolf, Director, Performance Assessment

Collaboratives for Education, and Senior Research Associate, Harvard Graduate School of Education

Standards, Curriculum and Assessment in Arts Education: Envisioning New Possibilities

Brent Wilson, Director, Penn State University Center for Policy and Evaluation Studies in the Arts, and Head of the Program in Art Education at Penn State University

The Status of Standards, Curriculum and Assessment in the Visual Arts: Irony, Paradox, Promise, and Progress

S. Paul L. Lehman, Professor and Senior Associate Dean, School of Music University of Michigan; Past President, Music Educators National Conference

The Status of Standards, Curriculum, and Assessment in K-12 Music

M. Lin Wright, Chair, Department of Theatre, Arizona State University

Standards for Theatre Curriculum and Assessment: 1992

Deborah Brzoska, Fine Arts Coordinator, Vancouver School District, Vancouver, Washington

K-12 Dance Education: Outcomes and Assessment

Wilmer S. Cody, Executive Director, National Education Goals Panel

Arts Education Assessment of Student Performance and Learning Outcomes and the National Education Goals

Carol Fineberg, Educational Evaluator

Assessing Student Achievement in Programs Led by Community Artists

Diana Turner-Forte, Education Director, Greater Columbus Arts Council

Assessment: The Process of Enlightened Thinking

Alan Sandler, Director of Education Programs, American Architectural Foundation

submitted paper excerpted from Testing in American Schools: Asking the Right Questions. U.S. Congress, Office of Technology Assessment entitled: Computer Technology for Professional Certification Testing: National Council for Architectural Registration Boards

A. Graham Down, Chair, National Advisory Arts Panel for Standards in Arts Education; President, Council for Basic Education—Representing the Consortium of National Associations for Arts Education: National Art Education Association, Music Educators National Conference, National Dance Association, American Alliance for Theatre

The Arts and the Movement of Establishing National Standards

Frank Philip, Interim Director, National Council of State Arts Education Consultants

Status of State Arts Education Standards/Frameworks

Joan Peterson, Project Convener, Arts Education Assessment Consortium; Visual Performing Arts Consultant, Division of Curriculum, Instruction and Assessment, California Department of Education

Status of Standards, Curriculum and Assessment - K-12 Education

Mary Crovo, Assistant Director for Test Development, National Assessment Governing Board

Status of State Arts Education Standards/Frameworks

Appendix D

Working Groups: Questions, Topics, Responses

Why Is Assessment Important in Arts Education?

The 15 working groups were asked first to consider why assessment might be important to the arts, and to whom. Across all the groups there were commonalities, which we have summarized in this report from one of the groups:

> Assessment is important for evaluation: it serves to legitimize arts education, to improve instruction and curriculum, to assist policy makers, to encourage accountability in using and allocating resources, to evaluate programs and to gauge student progress.
>
> Assessment is important for curriculum development: it forces the field to clarify objectives and goals, to identify models and to recognize past failures and deficiencies.
>
> Assessment is important for instruction: it helps energize and motivate students to learn, to develop

internal standards and be self-critical, and to understand that revision advances quality; it also provides a guide for replicating standards and improves teacher training.

Assessment is important to students, teachers, parents, school boards, administrators, professional organizations, curriculum developers, taxpayers, funders and politicians.

Perhaps the only point missing from this litany is the essential role of assessment in the artistic process. Somewhat surprisingly, the integrity of creation and assessment was mentioned by only a few in terms such as these:

Assessment is embedded in most art forms, as exemplified by the audition.

Assessment is embedded in the choices made by artists and helps the artist develop.

We must assume that for many of the participants, assessment means a formal process; they do not recognize the term as the "artist's path of production, perception and reflection," as Jessica Davis of Project Co-Arts called it.

What Arts Assessment Have You Heard of?

The ACA symposium was held at a time when there were—and still are—few examples of good assessments in the arts. Asked to list those they knew about, participants in the small groups mentioned the following:

- ☐ Arts PROPEL, a joint project of the Pittsburgh Public Schools, Harvard Project Zero and the Educational Testing Service, and the most widely known and described portfolio assessment project

in the United States (see chapter 3)

- ☐ Florida Institute for Art Education (see chapter 3)

- ☐ Towards Arts Assessment Project (TAAP), California, which entails the development and trials of performance assessments by almost 100 teachers of dance, music, theater and visual arts in this project, which is funded and supported by the Middle Schools Demonstration Project, ESEA Chapter 2, professional arts education associations in California, and the Getty Center for Education in the Arts (see chapter 7)

- ☐ A+ Schools, a network of 15 elementary schools throughout the United States offering a program, administered by Ralph Burgard Associates in Wilmington, N.C., for daily teaching of the arts to improve learning in all academic disciplines

- ☐ Statewide assessments in Connecticut, Indiana, Kentucky, Minnesota, New York, North Carolina and South Carolina, which are listed, along with the status of activities in all 50 states, in State Assessment Survey, compiled by the Council of Chief State School Officers (CCSSO) in November 1991 (and which may now be somewhat out of date)

- ☐ Ashley River Creative Arts School Elementary School, Charleston, S.C., a magnet school that includes at least one hour of arts instruction daily

- ☐ Getty Center for Education in the Arts

- The now defunct National Center for Research in Arts Education, which was housed at the New York University School of Education, Health, Nursing, and Arts Professions and conducted research, using classroom teachers as researchers, into the relationship of the arts to educational success in all academic disciplines, including the arts

- Lincoln Center Institute, a series of summer institutes for teachers in the New York area, based on performances at Lincoln Center

- A potential instrument for assessing the national curriculum in England. Although there is not yet a national assessment of England's national curriculum for the arts, an examination in design, which includes solving a practical problem and explaining the design choices, may offer a model for such an undertaking. (Professor Richard Kimbell of Goldsmith's College, London University, is the source for information about the design examinations)

- The early childhood program in Reggio Emilia, Italy, which promotes expression among children from birth to six years old through an artist in residence at the schools, where the children's work is documented in individual portfolios and displayed on school walls. (Further information is available in the United States from the National Association for the Education of Young Children, Washington, D.C.)

- The International Baccalaureate, which does not offer formal examinations in the arts, but employs

visiting examiners, interviews with students, and mailed records of student work to judge student accomplishment. (Further information is available from the International Baccalaureate, New York, N.Y.)

Anxiety about Arts Education Assessment

The participants expressed their fears in the following terms, taken from the working group reports:

> Assessment could counter creativity and flexibility in the classroom, narrow the curriculum, restrict the role of the arts, foster linear or hierarchical values, and serve to standardize the creative process.
>
> Assessment could be too costly and cumbersome for some schools, increasing the risk that programs and valuable teaching time will be lost.
>
> Assessment could damage the autonomy of school arts programs that have developed their own assessment procedures.
>
> Assessment must be flexible, clearly defined and evolutionary, not revolutionary; it must not be imposed on schools or teachers.

And—perhaps the most important warning—"poor assessment is worse than none."

Not all working group participants viewed assessments fearfully. One group offered a way to deal with the fear:

> The fear of assessment can be assuaged by taking a

flexible and varied approach to the process, such as stressing the real-life impact of learning; setting expectations early and asking students to provide "proof," of learning; using peer reviews, videos and other alternative approaches; and assessing the full range of outcomes, including participation, appreciation and attitude as well as performance and knowledge.

Participants' Recommendations for Action

The following is a selection of the participants' comments concerning recommendations for action:

Action No. 1. Establish a National Arts Education Dissemination Network About Assessment.

The overwhelming need expressed throughout the working groups was for continuing information about what is taking place with respect to standards and assessment. Participants suggested the following:

Prepare road maps to national and regional events and conferences on standards and assessment.

Recognize that the network on arts assessment is a real and immediate need—the sooner the better; even unpolished information is better now than sophisticated data which might be too late.

Prepare a chart that explains how the various standards and assessment organizations function, their timelines, and their conferences, contact people and current projects.

Support the establishment of a National Arts

Education Dissemination Network in addition to the existing professional arts organizations, foundations, educational institutions and state agencies (Group F).

Stay connected to national and state efforts, keeping up-to-date information and sharing assessment information with schools statewide.

Have teachers' unions fund travel to conferences so that teachers can network more effectively.

Create a basic glossary of definitions for assessments and standards.

Ascertain the results of assessment projects—their successes and failures.

Obtain access to other research and models through, e.g., a national clearinghouse.

Recognize the need for a coordinating body and provide such a body with sufficient resources to staff the effort.

Make a single person in each school responsible for acquiring, directing and disseminating information.

Action No. 2. Provide Additional Resources to Develop Arts Education Assessments.

If educators are asked to add assessment to their present functions in arts education, they should receive additional resources in the form of funding, time for professional development, preservice training, and personnel for consulting on

assessment. Participants made the following suggestions for additional resources:

> Provide staff development and information on alternative assessment methodology.
>
> Give teachers, artists and arts organizations the opportunity to learn about assessment.
>
> Give priority to the training and retraining of teachers and classroom arts specialists.
>
> Recommend programs for certification and preservice or inservice training.
>
> Provide money to fund replacement faculty to allow time to do assessment research and development work.
>
> Provide additional funds, recognizing that many of our arts education programs already run at a deficit and that adding assessment will increase costs.
>
> Provide the time and resources so that teachers and researchers can collaborate in addressing assessment issues and can develop psychometrically sound assessment tools and strategies.
>
> Supply good consultants, especially for community assessment and planning for arts education.
>
> Recognize that the teacher is key ("We have a teacher inservice program in progress that needs money to complete data analysis. Our next step is to research preservice training, but we need grant money to start.").

Tie the adoption of effective assessment programs to funding.

Agencies Identified by Participants

Participants believe that a wide range of institutions is responsible for providing additional resources to arts educators in order to provide time, money and motivation to develop assessments. The following quotations do not always identify clearly the institutions responsible and their role, but symposium participants believe that the responsibility for assisting the arts education community is spread widely throughout most of the institutions of our society, beyond the K-12 educational community itself.

In government at various levels:

Lobby state governments for increased funding and supportive legislation.

Encourage state and federal agencies to provide basic delivery standards for arts education, including the necessary materials and staff.

Implement state and local policies—for example, teacher certification, graduation requirements and curriculum requirements—to encourage systematic change.

Gain the support of unions, certification groups, state departments of education, professional associations, school boards, PTAs, higher education, and state and local governments.

In higher education:

Recommend programs for certification and preservice or inservice training.

Enhance teacher training at the university level.

For boards of education:

Obtain more local support; the ultimate power rests with the board of education at local and state levels.

Put assessment at the center of power in U.S. education: the local school board.

Demand that schools and administrators provide the resources necessary to support programs and research adequately.

For business and community groups:

Encourage local level support ("We want to hear from teachers, parents, students, business, community, artists, etc.").

Involve special-interest groups.

Target politicians and business executives.

Develop partnerships with other elements in the arts community.

For parents:

Become involved in assessment.

Encourage families' support of arts education in the

schools.

For artists:

Include practicing artists in the development of standards and assessment as well as in the delivery of instruction.

Give artists and arts organizations the opportunity to learn about assessment.

For symposium participants:

Become advocates, presenters, lecturers, respondents, lobbyists, writers, communicators and disseminators of art education assessments.

As advocates, collaborate with stakeholders in the community: the PTA, school boards, superintendents, principals, policy makers, government organizations, individual artists, and funders.

Work as catalysts and collaborators and form partnerships with other advocates.

Action No. 3. Facilitate and Promote Research into Arts Education Assessments.

The symposium participants are keenly aware that good arts assessment is at the beginning of its development and needs the knowledge that sound, well-focused research can provide. Following are the participants' suggestions:

Research is needed on the following questions: Is there a difference between sequential and holistic learning in the arts? What proportion of time should be devoted to

history, interpretation, and studio production?

There should be more research on how students learn.

The long and short-term success of portfolio reviews needs to be researched.

Studies that examine the role of the arts in other cultures, or other evidence that demonstrates the importance of the arts to children's education, should be targeted at parents.

Universities should be given a list of potential research projects.

In-depth, high quality research is needed, particularly collaborative research that draws on the experience of those who are currently involved with successful models.

Researchers should be able to test and compare the efficacy of existing models.

We need to know what is working well.

Teachers must be involved in the development of assessment standards and methodologies.

Teacher-friendly instruments should be offered to ensure widespread use of effective assessment models and strategies.

Agencies to Undertake Research

Participants did not identify specific agencies that should

undertake these research projects. They may have assumed that universities are the logical places for research into educational issues.

However, the arts have been fortunate in a tradition of teachers as researchers. The now defunct National Art Education Research Center at New York University was extremely successful in helping teachers to research arts education topics. The teachers who participated in Arts PROPEL in the Pittsburgh Public Schools essentially became researchers as they developed portfolios and found what aspects of the portfolios were most useful for promoting student learning. The teachers involved in the Florida Institute for Art Education's CHAT and those involved in the California TAAP are also behaving like researchers.

Action No. 4. Advocate for Continued Development of Arts Education.

One working group from the symposium put the issue of the continuing development of arts education in a nutshell: "Assessment is not the only means available for advancing arts education. Curriculum reform and the overhaul of teaching standards also contribute to the argument in favor of arts education."

In many cases, arts education as a whole was uppermost in participants' minds:

> The question of whether assessment alone will guarantee high quality arts education must be considered; other key factors, such as teacher preparation and time allotments, must be rethought.
>
> Arts should be established as a college admissions requirement.

Arts education should be made a priority.

New research is needed to generate clear messages about the importance of the arts and what approaches to arts education have been successful, thereby building support for the arts in the community.

A professional marketing plan might be useful in conveying the importance of arts education to the public.

For us, the most important issue is making the arts basic to education as a well-taught, well-funded area of the curriculum.

All of the arts need to be made available to all of the students in all of the schools.

Convince the decision makers (money!) that the arts are as important as athletics.

Appendix E

Summary of Findings

Networking questionnaire, September 18-20, 1992
Arts Education Assessment Action Agenda: Student Performance and Learning Outcomes

Introduction

The American Council for the Arts convened a national symposium, "Arts Education Assessment Action Agenda: Student Performance and Learning Outcomes," on September 18-20, 1992 in Atlanta, Georgia. The invitational Symposium brought together approximately 230 leaders who represented professional arts education associations, education organizations, institutions of higher education, state departments of education, arts agencies, arts service and presenting organizations, selected arts education practitioners, artists, supervisors, business and foundation members, government agencies and public officials.

The purpose of this report is to provide a summary of the salient issues, needs and challenges cited by approximately 140 symposium participants who responded to a questionnaire

as part of the national symposium.

Key Findings

I. Need for Information Network

The overwhelming conclusion is that there is a unanimous need for a national arts education dissemination network that addresses issues related to arts education assessment. Participants are eager for information and a coordinating body about: national, state, regional and local current happenings—news (e.g., national arts education arts standards development and National Assessment of Educational Progress' development of arts consensus process, other events, conferences, workshops, etc.); status of basic and applied research (applications, adaptations, replications); status of resources (curriculum, advocacy, funding), professional development opportunities, exemplary programs, model projects, case studies, etc.

Overall everyone concurred that this is a new field, and respondents want and need to know what others are doing.

Of 126 respondents, 124 wrote that they considered such a network important; 117 said they would join; 93 would pay a membership fee; 23 weren't sure (needing approval); and ten would not pay a fee.

Selected responses from the field:

Many respondents articulated the importance of an information network in their questionnaires. Some comments regarding their needs:

"...to stay connected to national and state efforts, keep up-to-date information, and share assessment information with

Schools statewide." (Minnesota)

"...results of other assessment projects—successes and failures." (Florida)

"...access to other research and models. It is not easy to get this information. A national clearinghouse would be important to facilitate this." (California)

"...information on grants available for local district-level research and projects... The network or arts assessment is a real need immediately; the sooner the better. Even unpolished information is better now than sophisticated data which might be too late." (Washington)

"What's going on where, and what's working." (Minnesota)

"A clearinghouse on assessment in the visual arts is needed. Arts professionals should link more intently with research, evaluation, testing, and measurement." (Florida)

"Need for a coordinating body with sufficient resources to staff the effort." (New York)

II. Need for Additional Resources (Funding, staff development, inservice and preservice training; time; personnel)

Another widely perceived need was increased funding for their programs, and many respondents require time to conduct assessment activities, as well as professional development and in-service training to train teachers to do their own assessments.

Selected responses from the field:

"...money to fund replacement faculty to allow time to do assessment research and development work." (Illinois)

"...teacher preservice and in-service education in assessment techniques." (Florida)

" ... Funding, of course. Many of our arts education programs already run at a deficit. Adding assessment will increase costs." (New York)

"...Lack of quality art programs taught by qualified, well-trained teachers. Budgetary problems and site-based management are causing loss of art teachers and supervisors." (Texas)

"...We have the interest and commitment. We just need time and resources to develop psychometrically sound assessment tools and strategies. We need support for teachers and researchers so that they can collaborate in addressing the assessment issues. This translates mainly to time." (Texas)

"...Emphasis on the importance of staff development (in-service, continuing education) for teachers." (Tennessee)

"Good consultants—especially for community assessment and planning for arts education." (Ohio)

"We see the teacher as key. We have a teacher in-service program in progress that needs $ to complete data analysis. Our next step is to research preservice teacher training...but we need grant money to start." (Arizona)

III. Need for Importance of Local Development and Control of the Curriculum

Respondents emphasized local development and control of curriculum. They are pleased that national standards are being developed and see them as useful guides, but prefer to design and implement curricula on the local level.

Selected responses from the field:

"We need more local level support; your mission should be directed and focused at Board of Education both at the local and state levels. That is where the ultimate power rests." (Tennessee)

"Respect of a state that doesn't want 'cookie cutter' models. Beliefs that localities can develop their own methods and approaches." (Pennsylvania)

"The freedom to reach a set of outcomes through a wide variety of approaches and models." (Washington)

"Locally developed as well as think tank projects." (e.g., Arts Propel, PACE)

"Local level support! ... We want to hear from teachers, parents, students, business, community, artists, etc." (Iowa)

"Would like national standards established, but left to localities and states to adopt or adapt." (Kentucky)

IV. Need for Advocacy for the Importance of Arts Education

Many respondents seem to feel that arts education is treated like a poor relation when curricula are planned. Widespread advocacy and broad-based support are needed to change perceptions and to secure increased respect (and funding) for arts education.

Selected responses from the field to question, "What is the most important issue in arts education at your organization?"

"For us, the most important issue is making the arts basic to education as a well-taught, well-funded area of the curriculum." (California)

"Changing the value placed on arts education within the community and school administration." (Missouri)

"Proving the value of arts education to school boards, parents, community." (D.C.)

"We need strong advocacy groups from among parents, the school communities, and the business community. We need collaborative efforts of the State Department of Education, professional organizations, local education policy makers, etc." (Georgia)

"All of the arts need to be made available to all of the students in all of the schools." (New York)

"Demonstration of the connection between arts education and overall student achievement." (New York)

"National support for all the arts to have an equal place within the curriculum and support from parents, teachers, administrators and ultimately legislators to implement arts as basic in all schools." (Kentucky)

"Educating parents/community in the value of the arts in educating children." (New York)

"To convince the decision makers (money) that the arts are as important as athletics." (D.C.)

"We need to show how competence in the arts encourages and strengthens higher-order thinking skills and produces a more literate and creative workforce."

Summary of responses

Prioritize areas of most interest to you. Arts education assessment of student performance as related to:

___ Artistic learning

___ Academic learning in subjects other than the arts

___ Social behavior, e.g., teamwork and cooperation, self-esteem, work habits, understanding of cultural diversity, high school graduation, etc.

	Priority 1	Priority 2	Priority 3
Artistic learning	76	19	21
Academic learning	10	45	55
Social behavior	33	49	28
Interest in a network	Yes	No	Maybe
Important to you?	124	1	1
Would you join?	117	6	3
Would you pay a nominal fee?	93	10	23*

*Cannot speak for organization

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Notes

Chapter 1

[1]Howard Gardner, *Frames of Mind* (New York: Basic Books, 1983 and 1985).

Chapter 3

[1]M. Parsons, "Some Principles for the Assessment of Learning in Art," paper presented at the American Educational Research Association annual meeting, San Francisco, California, 21 April 1992.

[2] J. S. Koroscik, "Assessing Student Learning in the Visual Arts: Application of a Theoretical Model," paper presented at the American Educational Research Association annual meeting, San Francisco, California, 21 April 1992.

[3]A. Efland, "Knowledge Is Not a Tree: Implications for the Curriculum," paper presented at the American Educational Research Association annual meeting, San Francisco, California, 21 April 1992.

[4]W. Loadman and C. Stavropoulos, "Assessment Strategy and Preliminary Findings," paper presented at the American Educational Research Association annual meeting, San Francisco, California, 21 April 1992.

Chapter 4

[1]Among the principal sources describing these efforts and their outcomes are the following: L. Alexander and H.T. James, *The Nation's Report Card, Improving the Assessment of Student Achievement: Report of the Study Group* (Washington, D.C.: National Academy of Education, 1987); I.V.S. Mullis, *The NAEP Guide: A Description of the Content and Methods of the 1990 and 1992 Assessments* (Princeton, N.J.: Educational Testing Service, 1990); National Assessment of Educational Progress, *Art and Young Americans, 1974-79: Results from the Second National Art Assessment* (Denver, Colorado: Education Commission of the States, 1981); *National Assessment of Educational Progress* (Washington, D.C.: Office of Educational Research and Improvement, 1991); National Endowment for the Arts, *Toward Civilization: A Report on Arts Education* (Washington, D.C.: National Endowment for the Arts, 1988); and *AMERICA 2000 Arts Partnership* (Washington, D.C.: U.S. Department of Education and the National Endowment for the Arts, 1992).

Chapter 7

[1]A publication entitled *A Prelude to Performance Assessment in the Arts*, available from the California Department of Education, describes the policy and progress of the project.

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